

Musical Gesture and the Performer:  
An Approach to the Preparation of Late  
Twentieth-Century Solo Cello Music for  
Performance

by

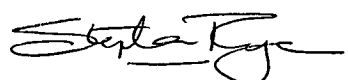
Stephanie Ryan (B.A. Hons., B. Mus.)

Submitted in partial fulfilment of the  
requirements  
for the degree of  
Master of Music (Research)

Conservatorium of Music  
University of Tasmania  
March 1998

This thesis contains no material which has been accepted for a degree or diploma by the University or any other institution, except by way of background information and duly acknowledged in the thesis, and to the best of my knowledge and belief no material previously published or written by another person except where due acknowledgment is made in the text of the thesis.

This thesis may be made available for loan and limited copying in accordance with the *Copyright Act 1968*.

 16/11/98

Stephanie Ryan

# ABSTRACT

With a limited playing tradition as a point of reference, the performer of late twentieth-century solo cello music is often confronted by preparing for performance, works created from unfamiliar compositional techniques and languages. The challenge for the performer is to communicate the often confusing or unclear intentions of the composer whilst maintaining their own musical integrity. The aim of this research is to offer the performer of this genre of music, a practical, problem-solving approach to interpretation that encourages the performer to develop individual thought while understanding the parameters of the composition. The theory of musical gesture has been chosen as a way of understanding music of the late twentieth-century primarily because it is a fundamental musical construct of both composition and performance. In this research, musical gesture is defined as a composite, high-level musical structure created in each instance, by a unique combination of musical constituents. It is the shape of the musical structure, it dictates technical demands, it drives the musical energy of music and projects the character and meaning of music.

A Catalogue of Gestural Inquiry is presented as a point of inspiration and reference, from which the performer is encouraged to define, segment and describe the functions of the musical gestures within the structural hierarchies of the music. An adapted Glossary of Gestural Types is used to formally articulate this gestural functioning. Through this process of experimentation, the performer is familiarised with the interaction and function of the musical constituents and can come to a conclusive and meaningful interpretation of the music. The intended result is that decisions regarding specific technical issues, which are addressed while learning the notes, rhythm, dynamics and articulation integrate with the process of understanding the music's formal structure, gestural functioning, energy flow and character. For the performer, this has the potential to facilitate the goal of freedom of expression while conforming to the parameters of the composition. The large-scale musical context of particular relevance to this discussion is solo cello music of the late twentieth-century. An interpretation, that includes a recording, practice score and detailed discussion of Keith Humble's *A Little Sonata in Two Parts* for solo cello (1993) is offered as an example of this process. This example illustrates that a performer's clarity of gestural functioning can lead to a consistent, meaningful and accurate interpretation in performance.

# ACKNOWLEDGMENTS

Thanks and gratitude to my supervisor Elisabeth Kelvin for her continued support, guidance and inspiration throughout the duration of this research.

I acknowledge my cello teacher Christian Wojtowicz for his patience and help with my development as a cellist.

Thanks to the Conservatorium of Music, University of Tasmania for their assistance with this project.

Thanks also to Catherine Hocking for her advice in the final stages of this research.

Eternal gratitude to Jirrah Walker.

# TABLE OF CONTENTS

<b>Abstract</b>	iii
<b>Acknowledgments</b>	iv
<b>Chapter 1 - Introduction</b>	1
1.1 Problem Statement	1
1.2 Aims	1
1.3 Hypothesis	2
1.4 Research Approach	2
1.5 Conclusion	4
<b>Chapter 2 - Literature Review</b>	5
2.1 Introduction	5
2.2 Musical Gesture	5
2.2.1 Literature in which the Definition and Function of Musical Gesture is Implicitly Discussed	6
2.2.2 Literature in which the Definition and Function of Musical Gesture is Explicitly Discussed	7
2.2.3 Musical Gesture - Conclusion	14
2.3 Performance Studies	15
2.3.1 Performance Studies in the Context of Interpretation-Based Analyses	16
2.3.2 Performance Studies in the Context of Interpretation-Based Musicology	24
2.3.3 Performance Studies in the Context of Interpretation-Based Pedagogy	27
2.3.4 Performance Studies - Conclusion	28
2.4 Musical Analysis	28
2.5 Conclusion - Interpretation and Musical Gesture	29

<b>Chapter 3 - What is Musical Gesture in Late Twentieth-Century Music?</b>	30
3.1 Musical Gesture	30
3.2 What is Gestural Context?	33
3.3 What is Musical Meaning?	34
3.4 Why Focus on Interpretation of Gesture in the Performance of Late Twentieth-Century Music?	35
3.5 Conclusion - Musical Gesture and the Performer	36
 <b>Chapter 4 - Practice of Late Twentieth-Century Music</b>	38
4.1 Introduction	38
4.2 Is there a Tradition of Practising Late Twentieth-Century Music?	39
4.3 Analysis in Interpretation	41
4.4 Conclusion	43
 <b>Chapter 5 - Method</b>	44
5.1 Introduction	44
5.2 Background Theory	44
5.3 The Gestural Interpretive Process	46
5.3.1 Asking Gestural Questions of the Music and Deciding Gestural Shapes	47
5.3.2 Application of Gestural Labels and Executing their Aural Reality	47
5.3.3 Practising and Polishing the Whole Gestural Context	48
5.4 Schematic Levels in Musical Structure	48
5.5 Conclusion	49
 <b>Chapter 6 - Catalogue of Gestural Inquiry</b>	51
6.1 Introduction to the Catalogue of Gestural Inquiry	51
6.2 Questions to Ask of the Music	51
6.2.1 Large-Scale Gestural Structure	52
6.2.2 Individual Gestural Structure	53
6.2.3 Gestural Shape and Musical Energy	54
6.2.4 Playing of the Gestures	55
6.3 Conclusion	56

<b>Chapter 7 - Schweitzer's Glossary of Gestural Types</b>	57
7.1 Introduction to Schweitzer's Glossary of Gestural Types	57
7.2 The Glossary Defined	59
7.3 The Schweitzer Glossary in Performance Mode	64
7.4 How to Use this Glossary	65
7.5 Conclusion	65
 <b>Chapter 8 - Analysis:</b>	
<b>Keith Humble's <i>A Little Sonata in Two Parts</i></b>	66
8.1 Introduction	66
8.2 Analysis	66
8.3 Conclusion	67
 <b>Chapter 9 - Discussion:</b>	
<b>Keith Humble's <i>A Little Sonata in Two Parts</i>, A Gestural Interpretation</b>	70
9.1 Introduction	70
9.2 Large-Scale Gestural Structure	70
9.2.1 Where are the Large-Scale Gestural Structures? and What Defines these Large Gestural Structures?	70
9.2.2 Where are the Middle-Scale Gestural Structures? and What Defines these Middle-Scale Gestural Structures?	71
9.2.3 Is there a Clear Compositional Method Used to Define the Large-Scale Gestural Structure?	
The <i>Sonata's</i> Pitch Material and Large-Scale Gestural Structure	72
9.3 Individual Gestural Structure	74
9.4 Gestural Shape and Musical Energy, including Considerations for Playing of the Gestures	76
9.4.1 What Defining Characteristics or 'Low-Level' Musical Constituents Contribute to the Flow of Energy Created in the Gestures? How do the Defining Characteristics, or 'Low-Level' Musical Constituents Coalesce to Create the Flow of Energy in the Gestures?	
Musical Constituents and their Impact on the Gestural Structure	76
9.4.2 What Compositional Method has been Employed to Impact on the Gestural Structure?	
Aggregates and Gestural Structure	81
9.4.3 What Characters do the Gestures Create for the Music?	91

<b>Chapter 10 - Conclusions</b>	96
10.1 Conclusions to Discussion Chapter	96
10.2 Suggestions for Further Research	97
10.3 Conclusion	98

<b>Bibliography</b>	99
---------------------	----

## **Appendixes**

Appendix I - Performance Score - Published in <i>Contemporary Works for Cello</i> by Red House Editions, 1993	103
Appendix II - A Gesture-by-Gesture Account of Keith Humble's <i>A Little Sonata in Two Parts</i>	105
Appendix III - The 44 Twelve-Note Aggregates that are the Pitch Material for Keith Humble's <i>A Little Sonata in Two Parts</i>	125
Appendix IV - Composer's Score	130



# **CHAPTER 1 - INTRODUCTION**

## **1.1 PROBLEM STATEMENT**

A fundamental goal in a performance is to communicate the intentions of the composer, including projecting the music's character and meaning, whilst maintaining an autonomous freedom of expression. Facilitating this aim can often be a challenge for performers of new music. Contemporary composers of solo instrumental music often create their own compositional techniques or adapt existing techniques to develop an individual musical language. Thus, new solo music is often diverse in its approach to the chosen instrument, tonality and formal structure. This diversity, coupled with a limited referable contemporary playing tradition, presents a unique challenge for the performer of late twentieth-century music. To understand how the piece of new music should sound by conceiving the maximum possibilities for interpretation that potentially exist, the performer must be a flexible and observant interpreter who can draw on his or her own technical repertoire and possibly employ new techniques devised by the composer. The need for performers of late twentieth-century solo music is for a practical approach that is particularly relevant to facilitating a musical and accurate interpretation of the intentions of composers of the late twentieth-century.

## **1.2 AIMS**

This research aims to contribute to this area of study with a specific examination of a fundamental aspect of musical composition common to both musical construction and musical performance in late twentieth-century music - musical gesture. Gestural analysis is germane to interpretive purposes for a number of reasons; it is the shape and contour of the music; it is the musical vessel which contains the composition's musical meaning; it dictates technical issues of execution; it communicates the composer's intentions for the music and drives musical energy within the piece. The result of this exploration is the development of a performance practice process that is analytical and musical in approach and flexible in its application.

The process of gestural analysis developed in this research is applicable to all contemporary solo notated music, although this research is primarily concerned with contemporary solo cello music. It aims to make the performer aware of his or her responsibility and role in the performance of new music. Of course, several

interpretations are possible from one piece of music. Thus, a main objective of this process is to encourage the performer to develop their independence and integrity by projecting an individual reading that has a continuity in interpretation of the gestural shapes.

### **1.3 HYPOTHESIS**

A performer's analytical understanding of new music's gestural context facilitates an efficient and effective practice process and a meaningful and accurate interpretation in performance.

### **1.4 RESEARCH APPROACH**

To investigate this problem and aims, this thesis takes the form of three parts. The first part, incorporating Chapters 2, 3 and 4, outlines background material. Chapter 2 is a review of relevant literature that deals with the role and design of musical gesture in composition and performance. Current thought on issues of interpretation and performance practice techniques of late twentieth-century music are also identified and discussed in relation to the role of musical gesture. Literature that identifies general trends in and methods of musical analysis used and adapted in this research are also identified in this chapter. This review leads to the discussion in Chapter 3 that defines the concept and musical reality of musical gesture for the performer. Discussion of the performance of musical energy, gestural context in music and musical meaning as used in this research are also included in this chapter. The concept of musical gesture in this research is identified primarily from the performer's perspective. The impact of gestural analysis on the performer's practising process, musical understanding, and projection of musical meaning is also addressed. The following discussion in Chapter 4 is also addressed from a performer's perspective. This chapter identifies the tradition, problems and needs for performance practice of modern, particularly late twentieth-century music.

Part two of this thesis, incorporating Chapters 5, 6 and 7, details the methods employed in this research. Background theory to the methodology is outlined, and the form of this research's gestural interpretive process is presented in the first instance in Chapter 5. Chapter 6 offers an extended discussion of gestural inquiry, which is a fundamental aspect of the interpretive process introduced in the previous chapter. This chapter includes a detailed discussion of the function, form and use of the Catalogue of

Gestural Inquiry, developed as part of this research. The following discussion in Chapter 7 details this research's Glossary of Gestural Types, which is an adaptation for interpretive purposes in practice, of Eugene Schweitzer's glossary of basic gestures (Schweitzer 1966). This glossary is central to the methodology employed in the current study.

Part three of this thesis includes the results, analysis and discussion of the method outlined in part two. These results are offered in the form of an interpretive gestural analysis and a performance of Keith Humble's *A Little Sonata in Two Parts*. This is presented as an annotated score and recording of the piece in Chapter 8 and a detailed discussion of the interpretation in Chapter 9. The annotated practice score graphically details the gestural interpretation discussed in the body of the dissertation with an illustration of the gestural function in the different schematic levels identified in the piece. A recording of the complete *A Little Sonata in Two Parts* presents an aural reference to the discussion, and an aural result of the gestural interpretive analytical process in action. Issues of the piece's large-scale structure, middle- and small-scale structure, interpretation of the functional aspects of these structures, their impact on the musical meaning and musical character of the piece as well as specific cellistic techniques needed for the suggested interpretation are offered in considerable detail in the evaluative discussion of the analysis in Chapter 9. Chapter 10 presents conclusions to the discussion chapter and the interpretive method developed in this research. Suggestions for further research, particular to the gestural interpretive analytical method developed and Keith Humble's *A Little Sonata in Two Parts* are also outlined.

Appendixes follow the Bibliography, and these include a copy of the performance score in Appendix I. Appendix II is a gesture-by-gesture breakdown of the Humble *Sonata*, from which the gestural interpretation presented in Chapter 8 and discussed in Chapter 9 is developed. Also included in the Appendixes are a presentation of the 44 twelve-note aggregate structures that make up the pitch material of the work (Appendix III). Appendix IV is a copy of the composer's score.

## 1.5 CONCLUSION

The gestural interpretive analytical process devised and presented in this research offers the performer a way of approaching solo music. This research is primarily concerned with the interpretation of late twentieth-century solo music. Therefore, an interpretation of a solo cello piece written in 1993 by the late Australian composer Keith Humble is offered as a case-study that realises this process.

This is a practising method that encourages the performer's individuality, autonomy of thought and integrity of intention as creativity and critical appraisal of the music is demanded. Furthermore, this process is designed to facilitate performer confidence as he or she presents an interpretation that is justified, concordant and displays a consistency of style. By analysing music through musical gesture, which is a fundamental aspect of musical construction that is meaningful in both practical interpretation and analysis, this interpretive process aims to integrate the intuitive and the intellectual by combining useful aspects of both into a single method of approach. Primarily directed at practising musicians, this process may also be of interest to composers and analysts.

## **CHAPTER 2 - LITERATURE REVIEW**

### **2.1 INTRODUCTION**

This chapter is a review of recent literature relevant to the issues of musical gesture and performance of twentieth-century music. Section 2.2 outlines current thought on musical gesture. The framework for this section of the review reflects the breakdown in authors' treatment and use of musical gesture in their discussion. These include; literature in which the definition and function of musical gesture is implicit, literature in which the definition and function of musical gesture is explicit, aesthetic treatment of musical gesture and analytic treatment of musical gesture. A conclusion for this section completes the review of literature that deals with musical gesture.

Section 2.3 is concerned with performance studies literature. Issues of interpretation of twentieth-century music, including discussions of the philosophy of performance, actual practicing techniques, musicological attitudes, analytical approaches and pedagogical writing are identified with reference to the current research. The conclusion of this section consolidates the issues of performance studies that are of particular importance to this study. Relevant analytic guides are presented in 2.4. This precedes 2.5 - Conclusion, which synthesises the review and identifies the role and place of this research in the context of the literature identified in the survey.

### **2.2 MUSICAL GESTURE**

'Musical gesture' is a term that is used widely and in different contexts in music literature. Even though the use of the term is extensive and often changeable, discussions of musical gesture fall into two distinct categories. This survey identifies the literature that characterises these two groups and discusses how authors define and contextualise gesture in twentieth-century music. Conclusions about the role and structure of musical gesture are elucidated; and the literature's relevance to this research is also addressed.

Literature that treats gesture incidentally falls into the first category. Here, the term 'gesture' is used loosely. It is implicit or simplistically defined and it is not the main focus of the research, but it is articulated as important by inclusion in the title or abstract. The second category of literature treats musical gesture in a more

sophisticated way. These articles discuss musical gesture directly. They explicitly define gesture as an important and complex entity. Two distinct approaches to gesture are apparent in this category. One approach sets the concept of gesture in an aesthetic, philosophical light where gesture is discussed in terms of its intrinsic meaning. The other approach is practically focused in its discussion of gestural construction and analysis. Effectual advice for understanding musical gesture is also presented.

### **2.2.1 Literature in which the Definition and Function of Musical Gesture is *Implicitly* Discussed**

The work of DeLio (1981) and Fay (1974) falls into the first category of literature which treats musical gesture as an incidental, one dimensional musical device. These writers aim to develop new analytical methods appropriate to the music they have chosen to research. Their use of the term 'gesture' is set in the context of analysis. This literature recognises the importance of gesture in its research; the term musical gesture is even used in the title of their study. However, other issues are important in these articles. In DeLio's article, notation and experimental music are the focus of research, while Fay's study involves issues of perception and musical context. As a result of these different focuses, these authors assume that the term 'musical gesture' has a universal definition. The term, 'musical gesture' is supposedly, a given.

Also falling into the first, simplistic category is the analytical research of Marion (1991), Eitan (1991) and Repp (1992). These authors use the term 'musical gesture' to refer to a phrase shape, melodic contour or a thematic fragment. In defining gesture by its melodic function only, these studies fail to acknowledge other elements of gestural construction and therefore, neglect to identify the complete role and function of gesture in music. Furthermore, in implicitly defining gesture by rendering it a one dimensional entity, these authors neglect to address the other potential intrinsic meanings within musical gesture.

The research of the authors in this category has only peripheral relevance to this study because it does not address the meaning, structure and role of musical gesture. The writers assume that musical gesture is understood in the same way that more common musical properties are well-defined and universally accepted. Through indiscriminate use of the term musical gesture, these authors are perpetuating the over-use of the term; giving it different definitions which imply different musical entities set in different contexts. The reader is left wondering, what exactly is meant by the use of the term 'musical gesture'?

### **2.2.2 Literature in which the Definition and Function of Musical Gesture is *Explicitly* Discussed.**

Literature that falls into the second category recognises that musical gesture is a driving force in contemporary musical composition and performance. This literature has direct relevance to this research. It highlights how in the twentieth-century, the role of musical gesture has changed and developed. This literature recognises gesture's role, function and intrinsic musical meaning. It also defines gesture in terms of its formal musical constructs. As mentioned, the literature in this second category can itself be divided into two categories. It either inspires new and challenging aesthetic concepts applicable to one's attitude in practice, performance, listening to, or composing music; or it offers practical advice for the application of the authors' theory of gesture to analysis, composition and performance. Following are detailed reviews of this literature which is directly relevant to this research. Reviews of aesthetic, philosophical literature will precede the appraisals of the practical, analytical studies.

#### ***Musical Gesture as an Aesthetic Device***

Wilson Coker explores the theory of meaning in music from a semiotic approach in his book *Music and Meaning* (1972). Coker describes his approach as a "semiotic - gestural theory of music and musical experience" (Coker 1972, p. xi). In this context, Coker applies the "general theory of signs and the germinal concept of music as gesture" (Coker 1972, p. xi) to musical aesthetics. The result is a multi-layered discussion of musical meaning and the role, function and importance of gesture in the creation and communication of musical meaning.

Coker's discussion of musical gesture is in terms of its aesthetic value rather than its practical construction. Coker comments that gesture may be characterised by "a motive, phrase, theme, section, or even a movement" (Coker 1972, p. 20). However, he emphasises that gesture is more than a technical entity that arises as a culmination of musical devices. For Coker, musical gesture carries the cells for creating musical meaning. The impact and affective charge of musical gesture on musical meaning is determined by the three-fold relationship between the composer, performer and listener. Coker highlights that gesture has the potential to create an "attitude originally taken by the composer as he conceives his work and which is embodied in the work, to be intuited by the listener" (Coker 1972, p. 20). Therefore, musical meaning is the product of the chain of events created by the articulation of the musical gesture. However, musical meaning also determines the interpretation of the musical gestures.

Thus, meaning and “attitude” both define musical gesture, and are defined by musical gesture (Coker 1972, p. 20). Each new and individual interpretation by the three variable participants in musical communication creates a different musical meaning (Coker 1972, p. 23). This reminds the reader that meaning in gesture is changeable and flexible; mutable by many different circumstances.

Edward Cone’s *The Composer’s Voice* (1974) is a collection of lectures delivered by the author in 1972. Cone elucidates the theory that “music is a language” (Cone 1974, p. 1). He explains this concept by demonstrating how music has its own syntax, semiotics, emotions; it communicates and has meaning (Cone 1974, p. 1). Cone further supports the theory of music as language by drawing analogies between text and verbal communication and music. Links between text and music are discussed in detail. In his chapter “Epilogue: Utterance and Gesture”, Cone develops these links between text and music in a discussion of music as a form of utterance. Comparisons drawn between musical and verbal utterance effectively illustrate his argument (Cone 1974, p. 160).

Unlike Coker’s book, Cone’s discussion does not hinge on the concept of meaning in music. However, a discussion of musical meaning is introduced in the context of musical utterance. “Has musical utterance any meaning?”, he ponders (Cone 1974, p. 160). Cone maintains that he does not strive to answer what meaning music has. Rather, he prefers to support the claim that music does hold meaning and that the language of musical gesture articulates this meaning. As with his discussion of musical meaning, Cone’s discussion of musical gesture is another offshoot of his focus on musical utterance. On page 164 he states, “It is the gestural aspect of utterance that is simulated, and symbolized, by music. If music is a language at all, it is a language of gesture: of direct actions, of pauses, of startings and stoppings, of rises and falls, of tenseness and slackness, of accentuations.” Cone continues to define gesture practically as musical motifs built from rhythm, metre and tempo. The discussion returns to relate musical gesture to verbal and physical gestures. From this, Cone raises the very important issue of context. He states, “The expressive content of the musical gesture, then, depends on its context. Deprived of context, the gesture expresses nothing; it is only potentially expressive” (Cone 1974, p. 165). Cone uses the example of a sigh to illustrate this point - in isolation, a sigh holds no particular meaning. However, in different contexts it has the potential to convey different emotions. The concept of context is also discussed in relation to text in vocal music, program music and absolute music. This leads to a further, more detailed aesthetic discussion of content and context which simply and eloquently concludes - “No context, no content” (Cone 1974, p. 175).



The value of Cone's discussion in relation to this study of musical gesture lies in the author's emphasis on the importance of context. The intrinsic meaning of a musical gesture only exists when a gesture is heard in context. If the context changes, the content and meaning of the gesture changes.

Robert Cogan and Pozzi Escot's *Sonic Design: The Nature of Sound and Music* (1976) combines a comprehensive discussion of harmony, rhythm and structure with a creative, philosophical discussion of musical meaning, performance and interpretation. It takes a holistic view of musical understanding. The chapter titled *Gesture, Form and Structure* is particularly relevant to this research. Here, the authors pose,

All details of music take on significance from their role within these formal processes of space, language, time, and tone color. The formal processes are the contexts in which the detailed events, or *gestures*, are measured. An event is high or low, dense or sparse, wide or narrow, common or rare, brief or long, bright or dark - sometimes even perceptible or imperceptible (as durational perception, discussed in Chapter 3, shows) - by virtue of its relationship to these formal processes... In other words, we perceive and understand events differently in different formal contexts (Cogan and Escot 1976, p. 403).

Cogan and Escot's text supports Cone's (1974) emphasis on the role of gestural context in the function of musical gesture. Context defines the role of the musical constituents (Cogan and Escot 1976, p. 404) and the music's meaning is defined by their combination;

The essentials of musical language, then, are heightened by their complementary displays in time and space. The formal processes are integrated so that they illuminate one another. The result of this coordination of formal processes is what the contemporary Hungarian composer Ligeti calls a 'higher unifying complex.' We shall call such coordination of formal processes *structure* ... Every event or gesture participates in one or more of the formal processes. And the formal processes themselves are coordinated so that they focus on the core characteristics. The core characteristics, then, lie at the heart of the structural integrity of the musical work (Cogan and Escot 1976, p. 405).

Cogan and Escot insightfully conclude that "characteristics emerge from the coordination of the formal processes of space, language, and time. They are the fingerprints of the work" (Cogan and Escot 1976, p. 405). Thus, for interpretation to be successful, the performer must analyse the music to establish the core characteristics of the music. This research is concerned with developing the ink to reveal these musical fingerprints.

*Questions About Music* (1970) by Roger Sessions is a collection of lectures which discuss fundamental questions of music from the viewpoint of the composer. In a personal style of writing, Sessions elucidates his theories on performance, composition, ways of thinking about and hearing music and ways of understanding music. His chapter "Performing Music" addresses issues of gesture that are of particular relevance to this study.

Within this chapter, Sessions discusses the performance of music in relation to issues which were of concern at the time the lectures were delivered. Sessions highlights the music community's fear that live performance was potentially under threat by the blossoming recording industry and the developing electronic medium. This generation was concerned that the advance of such technology would result in dehumanised performances. They also feared that performers were potentially dispensable and could fall from their role as primary interpreter. Sessions considers that an immortalised perfect rendition, possible with the developments in recording technology, is not necessarily a positive musical advancement. He suggests that this has the potential to reduce performance to nothing more than the perfect articulation of the correct notes in the correct order. The resulting sequence of immutable, characterless musical utterances is not desirable in Sessions' opinion. In fact, such a musical creation conflicts with the following discussion where Sessions elucidates his theories on effective performance of musical gesture.

Musical gesture is addressed in the context of the role of the performer. "What does the performer really do, and how much is rightfully his, and how much is rightfully the composer's?", Sessions asks (Sessions 1970, p. 64). Sessions concludes that good, meaningful musical performance is more than getting the right notes in the right order at the right time; it involves the projection of "the connection and relationship between the notes" (Sessions 1970, p.65). Performers who recognise this can achieve a deeper understanding of the music they play. The gestures in their performance will breathe with life and vitality. Sessions states, "It is the *quality and character of the musical gesture* that constitutes the essence of the music, the essential goal of the performer's endeavors" (Sessions 1970, p. 65). A subsequent discussion on notation concludes that the only way performers can grasp and understand music's inherent gestural structure is through accurate reading of notation (Sessions 1970, p. 67).

Sessions articulates a number of interesting issues relevant to this research. Most notable is his focus on the importance of the performer's injection of vitality and "personality" into the articulation of gestures (Sessions 1970, p. 68). He insists that it is the performer's energy that gives musical gesture life and meaning. This

complements his vision that each performance of a piece is new, and although there can be wrong or inaccurate performances, there can be no “definitive” performance of a piece (Sessions 1970, p. 58). This affirms the theories of Coker and Cone which suggest that musical gesture is a mutable entity that has the potential to project a different meaning with each different interpretation.

Mark Sullivan’s DMA dissertation, “Musical Gesture: Then, and Now. The Performance of Gesture” (1984) aims to define the concept of musical gesture in the twentieth-century. In identifying and supporting the relationship between musical gesture and the gesture of movement and language, Sullivan concludes that musical gesture is a “hybrid medium” (Sullivan 1984, p. 21). This concept of gesture as a medium which combines “two orders as wholes, creating another, new whole, one that is not equivalent to the two that combined to produce it” (Sullivan 1984, p. 21) forms the basis for the author’s discussion. Sullivan’s dissertation is primarily concerned with the philosophy and craft of composing gesture. However, he also addresses the concept of gesture in performance, gesture in body and movement, linguistic gesture, and the three-way relationship of composer, performer and listener. Issues concerning the undocumented past of musical gesture are also discussed.

In the beginning of his thesis, Sullivan warns of the dangers of isolating musical gestures, with an example: “One of the functions of gesture is to point at something. If, like a pointing finger, one looks at the gesture, instead of what it is pointing at, then it loses the function which distinguishes it. Analyzing gesture, in this sense, is related to another problem: Looking in a mirror to find out how one looks with one’s eyes closed” (Sullivan 1984, p. 4). Sullivan does not look in the mirror with his eyes closed to see what he looks like. On the contrary, Sullivan’s discussion of gesture is comprehensive, his writing is pithy and the conclusions he draws are astute and intriguing. Rather than offering practical or applicable suggestions for performers in their practice and performance of gesture in twentieth-century music, Sullivan educates by offering a philosophy of understanding twentieth-century music. The current study is mindful of the potential problem of detailed analysis of gesture and endeavors to develop a method of analysis for performers that is both practical and active.

### *Musical Gesture as an Analytic Device*

David L. Mosley in *Gesture, Sign, and Song: An Interdisciplinary Approach to Robert Schumann’s ‘Liederkreis’ Op. 39*, (1990) offers a gestural-semiotic method of analysis to discuss Schumann’s *Liederkreis*. The gestural-semiotic analysis employs a

Schenkarian-style reduction of the music to highlight harmonic structure and an analysis of the poetry to reveal the gestural content of the text. After studying each song's poetic and musical aspects in isolation, Mosley then discusses their relationship to each other.

Mosley reviews and discusses various linguistic and kinesthetic theories on gesture. However, the concept of musical gesture is not clearly articulated or discussed in great detail. This book is essentially a study of the relationship between text and music. Mosley identifies what are, in his opinion, the crucial musical and textual gestures and discusses how they interact and relate. In bringing together an analysis of the music and text, the author highlights the structure of Eichendorff's poetry and evaluates Schumann's composition of musical gesture and skill in word painting. The interest of this book in relation to this research lies in Mosley's interdisciplinary approach to an actual musical analysis.

Vera Micznik, in her article "Gesture as Sign: A Semiotic Interpretation of Berg's Op.6 No. 1" (1986), develops a gestural analysis to resolve discrepancies between the beginnings and endings of thematic segments in analyses of Berg's Op. 6. As with Mosley, Micznik applies semiotic theory to her analysis of gestural structure; and like Coker, Micznik is interested in the relationship between a musical gesture's shape and its intrinsic meaning. Micznik discusses the relationship between musical gesture, musical meaning and semiotics and applies her conclusions to her analysis of the piece.

Micznik enforces her emphasis on semiotics by articulating that meaning or "signification" in music is established by "associations between two terms, a physical manifestation (a "signifier") and a concept or idea (a "signified") that the former represents or stands for. These associations are commonly known as "signs" and are studied under the aegis of semiotics" (Micznik 1986, p. 20). Understanding of meaning in music and gesture involves "decoding the signs into the two terms of the original signifying relation" (Micznik 1986, p. 20). Micznik argues that the intrinsic gestural structure of Berg's Op. 6, No.1 can be understood, thus resolving the history of academic discrepancy, by comprehending the musical significance of each section (Micznik 1986, p. 20) and by decoding the signs into specific, clear structures.

This article presents a concise discussion of the application of semiotics in gestural analysis. Further to this, it offers an effective example of the theory in practice with its application of semiotic-gestural theory to Berg's Op. 6, No 1. The gestural analysis is of particular relevance to this study. It offers a sample of what is potentially achievable through examination of gesture in twentieth-century music.

In 1981, Richard James G. Brooks was awarded his Ph.D. thesis entitled 'Structural Functions of "Musical Gesture" as Heard in Selected Instrumental Compositions of the Twentieth Century: A Graphic Analytic Method.' The aim of this research, as stated in the Abstract, is to develop a graphic analytical method of uncovering musical gestures in twentieth-century instrumental compositions. Brooks defines musical gesture as "a sound subjected to at least one parametrical alteration" (Brooks 1981, Abstract). The works chosen for analysis represent five compositional categories of the twentieth-century: extended tonality, non-serial atonality, serial atonality, aleatoric and sound structure composition.

Brooks' analytical method focuses on two-levels of structural abstraction, that is the large-scale and small-scale structural levels, in which the details of the passage are simplified to "reveal broader motion and patterns which provide the structural support for the specific details" (Brooks 1981, Abstract). Therefore, a micro- and macro-level of analysis is gleaned from this analytical method. Results are presented as graphic analytic notations. These offer a visual impression of the music, and "analytically project(s) the interaction of pitch, duration, linear thrust and interrelationships, density (both harmonic and contrapuntal), dynamics, timbre and registral manipulation" (Brooks 1981, Abstract). The results would be of interest to all participants of the three-fold interaction of composer, performer and listener.

Brooks presents an innovative, graphic method of rigorous musical analysis that is flexible enough in its application to accommodate the peculiarities of twentieth-century music. The conclusions Brooks claims to make in his Abstract show considerable analytical contribution to the theory of gestural composition. The study is essentially theoretically based and does not address the philosophical and aesthetic aspect of the intrinsic musical meaning in gesture. However, Brooks comments, "gesture implies a strong kinesthetic sense (and is therefore highly affective) and analytic notation which presents a visual analog to the musical activity seemed both necessary and reasonable" (Brooks 1981, Abstract). The current study admires the graphic analysis of Brooks' research and aims to develop an equivalent style of analysis that is appropriate to performers of twentieth-century music.

Providing inspiration for the methodology devised in this research is Eugene Schweitzer's Ph.D. thesis, 'Generation in String Quartets of Carter, Sessions, Kirchner and Schuller: A Concept of Forward Thrust and its Relationship to Structure in Aurally Complex Styles' (1966). However, Schweitzer's definition of musical gesture is somewhat limited to consideration of melody only. To Schweitzer, gestures

are essentially horizontal lines without harmonic support that “can often be self-contained functional units, while the comparable melodic motives usually would not be, and in the permutation of segments, gestures can still present coherent thought, while the comparable use of melodic motives would produce not lyrical sense, but an empty or confused sounding construction, or appear just as structural material” (Schweitzer 1966, p. 15). This distinction is arbitrary and not totally clear. However, Schweitzer goes on to suggest that gesture is “the strongest generational element in atonal music, and may involve, in addition, not only the horizontal aspect, but the support of other structural elements.” Rhythm and metre are, in Schweitzer’s opinion the “only other major field of generation” (Schweitzer 1966, p. 16).

It is Schweitzer’s “Glossary of Basic Gestures” (Schweitzer, 1966 p. 36) that is of primary relevance to this research. From his analyses of four atonal string quartets, Schweitzer developed a glossary of basic gestures with an appropriate system of symbolic abbreviations. He uses this catalogue to illuminate his analytical interpretation of the pieces studied. The current study adapts Schweitzer’s glossary to function as a performer’s tool for interpretation. Details of this are elucidated in Chapter 7 in part two of this dissertation.

Offering contrasting analytical treatment of gesture is Regula Burckhardt Qureshi’s article “Musical Gesture and Extra-Musical Meaning: Words and Music in the Urdu Ghazal” (1990). Qureshi seeks “sources of meaning” by applying Cone’s theory of gestural character of musical utterance in a study of text and music in the Urdu Ghazal. While this research is ethnomusicologically focused, it recognises the importance of gestural context and gestural relationships in music in the search for musical meaning.

### **2.2.3 Musical Gesture - Conclusion**

This review has identified literature which acknowledges ‘gesture’ as important in twentieth-century music. Consequently, some conclusions may be drawn on the current academic thought on musical gesture. These conclusions in turn help demonstrate where the research of this thesis fits in.

The literature in category one assumes that musical gesture has a universal definition. This literature uses the term without defining its meaning in the context of the research undertaken. This assumption of definition highlights that in this type of literature, the *term* ‘musical gesture’ has established an important place in the language of musical literature. However, this assumption of definition also highlights that the *concept* of

musical gesture has been largely neglected. That is, authors of this literature fail to recognise that a musical gesture is a high-level construct that carries musical meaning and is made of more than one low-level musical property such as rhythm, melody, timbre and dynamics. In this research, the intrinsic meaning of musical gesture is ignored. Literature identified in this survey in category two articulates a broader definition and conveys a deeper understanding of the function and potential of musical gesture. Authors of this literature often define musical gesture in terms of its aesthetic value as well as its practical constructs. Gesture is recognised as a multi-dimensional entity, constructed from at least two musical building blocks; and, it carries and communicates musical meaning. Both the aesthetic and analytical literature identified in this review is directly relevant to this research.

In light of the literature reviewed, it is apparent that there is room for further detailed research into gesture in twentieth-century music. The literature in category two shows that research into the meaning, composition and analysis of musical gesture have all been addressed. However, there has been limited research into the impact and benefit for performers who incorporate gestural analysis in the preparation and performance of contemporary music. Thus, the path of developing the concept of musical gesture for performance purposes appears inviting, and open to investigation.

## **2.3 PERFORMANCE STUDIES**

Performance studies literature is expansive and most often couched in discussions of other musical issues such as music history, notation, instrumental techniques, compositional process and analysis.

The most prolific area is a body of literature that deals with performance practice. The literature of this genre falls into two categories. Roland Jackson, in his bibliographic guide to performance practice (1988), defines the first category as literature that offers studies of “specific techniques of musical execution” (Holman 1989, p. 246). This literature concerns the actual practicality of performance. Common issues include discussions of instrumental mechanics, the instruments themselves, traditional style, ornamentation, tunings and notation. The second category of performance practice writing is, in Jackson’s words, literature that addresses the “sociology of musical performance”. These writings discuss “circumstances surrounding musical events” (Holman 1989, p. 246), such as relevant historical current affairs and pertinent events in the composer’s life. As this literature is concerned with music from previous centuries, often the focus is on the issue of ‘authenticity’. Primary issues include

discussions of what is authentic, is authenticity appropriate and how does one achieve it? This study of authenticity is interesting; however, the historical nature of this literature means that it is not directly relevant to the research of this thesis.

Performance studies that are concerned with a 'philosophy of performance' are directly relevant to this research and are highlighted in this following survey. This literature discusses the approach and psychology of the performer in interpretation and performance, as well as the process of informed intuitive, interpretive decision-making. What makes this writing interesting and also diverse is the context in which it is based. The context of the writing or the angle taken, is the foundation on which the discussion of the author's performance philosophy can be elucidated. Complex and disparate issues of interpretation are raised from this writing. In this review, literature that addresses a 'philosophy of performance' from an analytical and practical viewpoint, musicological stance and pedagogical position will be discussed.

The research of this thesis includes developing a practical approach to interpreting modern solo repertoire by studying the music's gestural context. Thus, literature that bestrides both the philosophy of performance and actual practising techniques that adopt an analytical approach, particularly for modern works, is of primary interest and will be the point from which this part of the research's literature survey will begin.

### **2.3.1 Performance Studies in the Context of Interpretation-Based Analyses**

According to Rink's review (1995, p. 253), Jonathan Dunsby, in his book *Performing Music: Shared Concerns* (1995), identifies three pivotal books on performance - Erwin Stein's *Form and Performance* (1989, Reprint. Originally published in 1962), Edward Cone's *Musical Form and Musical Performance* (1968) and Wallace Berry's *Musical Structure and Performance* (1989). All three books discuss the philosophy of performance and offer practical, analytical advice for interpretation and performance.

Erwin Stein's *Form and Performance* (1989) is a substantial discussion of musical interpretation that focuses on the performer's level of awareness in practice and performance. In his Preface, Stein identifies the yawning gulf between musical theory and performance; commenting that "customary analyses" offer theories on the composition of the piece, but neglect to illuminate details of how the piece should be played. Stein adds that, "it is the performers themselves who, with rare exceptions, vaguely feel rather than precisely understand the relations of the notes" (Stein 1989,



p. 13). “A thoughtless method of performance prevails, which paralyses any sense of form a listener may possess” (Stein 1989, p. 14). It is this gulf between analytical understanding and its translation into performance that Stein aims to bridge.

Stein identifies that form in music is more than just “the order of the notes”. Indeed, “melody, harmony, texture, rhythm, dynamics and colour are the elements of musical form and, though they are inseparable and interdependent, in performance each of these elements as well as their mutual relations must be taken into account. For performance is a function of musical form” (Stein 1989, p. 14). Form is Stein’s ‘way into’ the music. His basic premise is that if the performer understands the notes and their context in the form, the performance will be sound (Stein 1989, p. 19). This level of awareness also reveals the music’s character to the performer (Stein 1989, p. 20). Stein emphasises that the performer “must take account of the features of the structure and, in combining them, decide their precedence according to his sense of proportion and judgment of balance. To develop this sense and judgment is the purpose of this book” (Stein 1989, p. 20).

Offering both detailed and compendious examples of interpretation from the last 250 years, Stein employs structural analysis in the body of his discussion. This supports his theory that “structure reveals the music’s *character*” (Stein 1989, p. 21). The elements of musical sound, musical form, structure, movement and phrasing are all addressed in terms of their constitution. Stein offers musical examples of these elements and discusses them in terms of how they should be aurally shaped. Stein’s writing blends the philosophy of performance with the practicality of performance effectively and efficiently to present his readers with a lucid and useful manual on interpretation.

Edward Cone’s *Musical Form and Musical Performance* (1968) is a collection of three essays originally delivered to the Conservatory of Music of Oberlin College in January 1967. The first two chapters are relevant to this study. Cone raises some interesting issues regarding musical form and its relationship to interpretation. Just as Stein considers form to be the performer’s key to interpretation, Cone suggests that understanding a piece’s rhythm is the way into the music. Cone focuses his discussion primarily on art music before this century.

The first essay *The Picture and the Frame: The Nature of Musical Form* considers “how to achieve valid and effective musical performance” (Cone 1968, p. 11). Cone addresses this question with a discussion of what a work of art is and what determines the beginning and ending of a work of art. This leads to a discussion of rhythm that is,

in Cone's opinion, the most fundamental element of musical form. The substance of this first essay on musical form expounds Cone's analogy of the picture and the frame. However, Cone's discussion of his analogy alludes more to musical perimeters rather than to internal musical form and its interpretation.

Parallels to frames in other art forms further illustrate his concept of musical form. These include the curtain in the theatre (Cone 1968, p. 14) and the "typographical layout of a book, a story, or a poem" which "implies a frame" (Cone 1968, p.15). The function of the frame...

is twofold. First, it separates the subject chosen for treatment from its own imagined surroundings - what I call the *internal environment*: second, it protects the work from the encroachment of its *external environment*, that is, of the real time and space in which the perceiver lives. The frame announces: Here the real world leaves off and the work of art begins: here the work of art ends and the real world takes up again (Cone 1968, p. 15).

Cone states that unlike these other forms of art, music "has no internal environment" (Cone 1968, p. 15). He denies that the tonal, atonal or twelve-tonal systems are equivalent to an internal environment, because just as the grammar of language is timeless, so too are these systems in music. A "musical system may be thought of as *subsisting* independently of its embodiments, but not *existing* in their time-continuum" (Cone 1968, p. 16). Thus, because music has no internal environment, it needs a "frame to separate it from the external environment - to mark off musical time from the ordinary time before it and after it" (Cone 1968, p. 16). This leads to a discussion of silence in performance and the power of the performer to create that frame.

Cone's discussion leads him to contradict his own theory that music has no internal environment. On page 22, he summarises that, "So far we have been considering the various relationships possible between the musical composition on the one hand and its environment on the other." He continues with, "Now we must begin to look within the composition itself, and here we encounter a different kind of frame. Just as silence can be forced to become part of the music it surrounds, so occasionally the extremes of a composition become separated from the body of the work in such a way that they act as what we might call internal frames." Cone then considers "frame-like" structures in music such as framing complete introductions as in *Also Sprach Zarathustra* or codas. These are not common structures. The reader wonders why Cone believes that music has no internal environment, but it has internal frames.

What then, is Cone's theory of musical structure? Musical form, for Cone, "is basically rhythmic" (Cone 1968, p. 25). He bases his theory of what he calls the "expanded upbeat" and the "structural downbeat" (Cone 1968, p. 24). In the following pages, Cone details this theory of rhythmic structuralism. To conclude, he answers his initial question "which was how to achieve valid and effective performance. Here we have found at least one answer: by discovering and making clear the rhythmic life of a composition. If I am right in locating musical form in rhythmic structure, it is the fundamental answer" (Cone 1968, p. 31).

Chapter 2, titled *Inside the Picture; Problems of Performance*, considers the question, is there such a thing as the ideal interpretation? (Cone 1968, p. 32). This discussion continues his parallel between music and other arts with a discussion of time-based arts and their comparison to nontime-based arts. With this, Cone enters an interesting discussion of interpretive choice. "Every valid interpretation thus represents, not an approximation of some ideal, but a choice: which of the relationships implicit in this piece are to be emphasized, to be made explicit?" (p. 34). An interesting question indeed, and one that the research of this thesis addresses. Cone believes that interpretation is a changeable event. "Choices need not be permanent. They ought not to be" (Cone 1968, p. 35).

As Cone articulated in the first chapter, rhythmic structure creates the piece's structure. Furthermore, "valid performance depends primarily on the perception and communication of the rhythmic life of a composition. That is to say, we must first discover the rhythmic shape of a piece - which is meant by its form - and then try to make it as clear as possible to our listeners" (Cone 1968, p. 38-9). Following this, Cone summarises his hierarchical theory of composition and relates it to a lengthy discussion of the structure and interpretation of a Chopin prelude, Mozart and a Brahms waltz. Sadly, modern music is neglected in much of Cone's examples.

Cone's writing style is lucid and his theories, although built on shaky foundations, are intriguing as his parallels between music and other arts, both time-based and nontime-based, stimulate the reader to listen and play music with a different awareness. However, Cone's fundamental theory that understanding rhythmic structure is the performers' key to interpretation is dubious in that it denies the intrinsic importance of other musical constituents in interpretative decision. Furthermore, his perception that music is devoid of internal environments is essentially problematic.

The third seminal text on musical performance identified by Jonathan Dunsby (Rink 1995, p. 253) is Wallace Berry's *Musical Structure and Performance* (1989). This is

an articulate and well-considered discussion of musical performance and the significance of analytic processes to the performer's interpretation. Issues of interpretation are outlined in the opening chapters and these are elucidated in the body of the book with detailed references to three works. Berry's fourth chapter on Berg's Four Pieces for Clarinet and Piano No. 3, Op. 5 is the most relevant to this research.

Directed at performers and theorists, Berry's book is not about "historical context and development" or "historical - stylistic appropriateness in performance" (Berry 1989, p. x). Rather, it is about educating performers about the relevance of analysis in their art form and for educating theorists on the importance of the aural and physical actuality of music. It is about encouraging the performer to cultivate an analytical level of awareness and create an analytical context for a performance with solid foundations.

In his Preface, Berry discusses the power of intuition in the performance of music. Performers often rely on their intuition in performance, but "secrets of interpretation often seem intractably resistant to articulation revelations" (Berry 1989, p. xi). One cannot be taught intuition. However, one can be taught "concrete" musical issues (Berry 1989, p. xi) and shown their relevance in interpretation and performance. This is a primary aim for Berry.

Berry highlights the unfortunate fact that theorists spend little time connecting their theories of musical structure to performance. Similarly, performers spend little time analysing musical structures because of the "intense difficulties of pinpointing specific, plausible connections between the findings of the analysis and consequent outlets in performance, and the resultant temptation to depend instead on the fallible dictates of intuited feeling" (Berry 1989, p. x). Berry suggests that some performers unfortunately think that analysis of any depth may lead to paralysis in performance. Berry rightly concludes that performance decisions raised from analysis need to be internalised for a secure performance; however, they do not need to be set in concrete and lack spontaneity (Berry 1989, p. xi). Further to this, the performer needs to be aware of how much of their own personality they can inject into a piece without altering the piece's character (Berry 1989, p. 2).

Issues of musical form and their translation in interpretation are discussed in detail. However, Berry astutely articulates the importance and relevance of music's fore-middleground in interpretation (Berry 1989, p. 4). Perhaps this is why many commentaries on analysis neglect issues of interpretation; theorists are more interested in music's fundamental architecture than foreground 'decoration'. However, modern music often has an individual harmonic structure and often foreground features, such

as dynamics and articulation function structurally. Individual attention and "some manner of deliberate assertion in performance" can redress this concern (Berry 1989, p. 4). Berry acknowledges the fundamental importance and relevance of harmonic background in tonal music. However, he regards them as "largely inert entities, systematic and hence lacking in distinctiveness" (Berry 1989, p. 4).

To lead into a chapter on the relationship between analysis and performance, Berry asserts the irony that many musicians consider performance to be the ultimate expression of their art. However, just as Stein asserted in *Form and Performance* (1989), Berry recognises the considerable lack of investigation into the relationship between the study of musical form and its interpretation in musical performance (Berry 1989, p. 6). Perhaps, when considering the matter of interpretation, the bridge between analysis and performance has not been adequately attended because of the inertia of the instrumental and theoretical learning environment. Berry alerts his reader to the training of practising musicians in the subsequent chapter. He suggests that mimicry is encouraged over analytical processes and decision (Berry 1989, p. 8). We learn to mimic rather than interpret. This method of learning is intrinsically flawed, but continues to function in the learning of traditional repertoire. A musician taught to 'parrot' rather than cultivate interpretative skills encounters problems when they approach a piece of new music or even a piece of modern repertoire because such music uses different rules requiring an open-minded, flexible approach.

The rest of Berry's second chapter addresses twelve questions of interpretative issues. These include; which note to play, projection of motivic developments, dynamics when none are written, projection of significant voice leading, understanding sections of music and their function in the overall structure, deciding groupings through analysis, projecting imitation, tempo, metric fluctuations, interpretation of tonal background, descriptive nuance in interpretation of text settings, and the idea that analysis is good for its own sake. This questioning approach to understanding music inspired the creation of the Catalogue of Gestural Inquiry offered as part of this research's methodology (see Chapter 6).

In his chapters on specific works, Berry addresses the following questions; "What interpretive choices with respect to form, texture, harmony, rhythmic articulation, melodic content, and expressive character may best illuminate critical facets of the piece's structure? And how does the awareness of content, interrelations and inferred saliences in the structure inform interpretive decisions?" (Berry 1989, p.83). Such direct, applicable, analytical rigor is invaluable to this research, inspiring

a questioning attitude to developing greater musical understanding. Berry's approach to music is practically useful and philosophically insightful, offering his reader a set of guidelines and an accessible performance philosophy. Of the three seminal texts on performance and interpretation offered by Jonathan Dunsby, Berry's is the most contemporary in theory and approach. It is also the most successful in straddling both the philosophical realm of the performance and the practical aspect of interpretation techniques. Consequently, it is also the most germane to this research.

*Perspectives on Notation and Performance* (1976), edited by Benjamin Boretz and Edward Cone is a collection of essays reprinted from the journal, *Perspectives of New Music*. The articles focus on notation, extended techniques for particular instruments, discussions on electronic music and issues relating to performance and notation. Articles of relevance to this research include, Gunther Schuller's "American Performance and New Music" (1963), Leonard Stein's "The Performer's Point of View" (1963) and Charles Wuorinen's "Notes on the Performance of Contemporary Music" (1964).

In "American Performance and New Music" (1963), Schuller alerts the reader to a few issues of interpretation, performance and contemporary music that are simple and insightful. He recognises that technical ability on the instrument is not enough for the performer of new music. Rather, awareness of what characterises new music, its form, its style and expressive devices are all essential for a good and accurate performance. He points out that instrumentalists should not be musically lazy by just being good technicians. He urges them to strive for musicality in performance and to avoid "wrong" performances, not just a "poor" performances by reading between the lines (Schuller 1963, p. 7). Schuller emphasises that the performer must "read the dynamics first" (Schuller 1963, p. 7), because dynamic issues involve only the performer. Furthermore, in modern music, dynamics are functional and have structural importance. Thus, they must be read and projected accurately for the piece to make musical sense (Schuller 1963, p. 6). Projection of the music at such a level will release the music's style, rather than be a mere rendition of the notes (Schuller 1963, p. 4). Schuller's emphasis on the analysis and interpretation of musical constituents is of interest to this research.

Leonard Stein's "The Performer's Point of View" (1963), discusses notational issues from a performer's perspective. Stein recognises that "The ultimate difficulty of recognising the composer's style through his choice of notation... (is) one of the performer's basic problems" (Stein 1963, p. 49). Modern music is relatively unique and there is no "common practice" (Stein 1963, p. 42) to rely on. Thus, Stein

suggests that modern music needs to be "absorbed into performance tradition" (Stein 1963, p. 42). Stein concludes that the wealth and breadth of notational changes and complexities are exciting, reminding us that we are participating in the "creation of new musical idioms" (Stein 1963, p. 50).

"Notes on the Performance of Contemporary Music" (1964) by Charles Wuorinen suggests that new music is not as difficult as some may think and does not require virtuosi to perform it (Wuorinen 1964, p. 51). He discusses what is thought to be the most difficult aspect of new music - rhythm - to elucidate this theory. When irrational rhythms are mastered, then the performer can ask what its musical function is. It will mean one of two things, either 1) asymmetrical attacks or 2) establishing a new speed. A simple but essential difference needs recognition by the performer and composer (p. 55). This leads to an assertion that a new "chamber music style" that is "based on the transfer of that rubato which used to be the province of the individual player..." resulting in "a collective rubato" is necessary (Wuorinen 1964, p. 57).

Wuorinen believes that analyses which point to inaudible relationships in theory are uninspiring and not useful to the performer. "The performer however, needs not translation but direction and focusing" (Wuorinen 1964, p. 59). Wuorinen recognises that modern music requires an investment of time and a "questioning attitude" on behalf of the performer (Wuorinen 1964, p. 59). However, he believes that it isn't the performer's responsibility to analyse and uncover and decide what to do with the music, it is the composer's. He emphasises that the composer must show or notate motivic relations or notes that should be phrased together. In emphasising the responsibility of the composer in notation, Wuorinen fails to acknowledge the independent role of the performer.

Another article that deals with the relevance of analysis to interpretation is Jonathan Dunsby's "Guest Editorial: Performance and Analysis of Music" (1989). Dunsby raises an interesting point that is relevant to this research. He comments that "It may well be that the problem solving potential of analysis has been least effective in the area of musical time - in questions of proportion, metre and rhythm." He adds, "What analysis seems so little able to capture is that secret of the performer - timing - which subsumes so many factors such as rubato, structural articulation and expressive emphasis, and which is such a powerful element in the presentation of almost any composition" (Dunsby 1989, p.14). One of the aims of this research is to understand this "secret" of timing through analysis of the music's gestural structures. Such an understanding will create a gestural context within which the timing of a piece can exist, thus giving the performer the space to breathe.

In 1995, Ross Dabrusin was awarded his Ph.D. for his dissertation titled, “Deriving Structural Motives: Implications for Music Performance”. Dabrusin recognises that, historically, music analysis and performance have not been adequately connected. Thus, with his dissertation he offers a “link between structural linear analysis and performance” (Dabrusin 1995, Abstract). Dabrusin develops and demonstrates techniques to derive structural motives in three major piano works by Beethoven, Schubert and Chopin. He then applies the techniques and discusses their implications for interpretation and performance (Dabrusin 1995, Abstract).

There is a body of literature that discusses the performance of modern music in a general theoretical context of analysis and notation. This literature includes Earle Brown’s “The Notation and Performance of New Music” which is an edited version of lectures presented by the author in 1964 at Darmstadt (remained unpublished until 1986). It deals with new music notational issues and the translation of notation into performance. In “Contemporary Notation and Performance Practice: Three Difficulties” (1983-4), Robert Black highlights three problems in contemporary music notation and their impact on performance. These problems are textural difficulty, textural disparity and ontological difficulty. Howard E. Smither’s “The Rhythmic Analysis of 20th-Century Music” (1964) deals with the analysis, description and interpretation of rhythmic structures.

Following are references to literature that deal with the interpretation and performance of modern music through examination of other musical disciplines, including musicology and pedagogy.

### **2.3.2 Performance Studies in the Context of Interpretation-Based Musicology**

Musicological writing often dips into different categories. *The Interpretation of Music* by Thurston Dart (1964) is one such text that calls on musicological theories to offer his opinion on interpretation. Dart believes that composers use “notation in accordance with the conventions of his own time” therefore, “there is little chance that a twentieth-century performer will misunderstand” the intentions of a contemporary composer, but there is “every chance in the world that a twentieth-century performer will entirely misinterpret” the music of previous centuries (Dart 1964, p. 13). Written in 1964, Dart’s argument is entirely problematic. He neglects to recognise twentieth-century music’s free musical language is a double-edged sword. Such freedom offers exciting, limitless possibilities. However, its unique potential creates difficulty in interpretation.



Joseph Kerman's survey of the intellectual in music, *Contemplating Music* (1985) includes a chapter entitled "The Historical Performance Movement" in which he proposes to address how the historical performance movement in music "has evolved since the 1950s in relation to the changing course of musicology" (Kerman 1985, p. 186). To place his theories in a context, Kerman discusses the opinions of other musicologists, particularly Thurston Dart. Kerman's writing is insightful and informative, offering an intellectual survey of musicological approaches to interpretation. For the purposes of this review, only issues relevant to this research are addressed.

Kerman is careful to make the distinction between interpretation and performance practice by identifying interpretation as "idiosyncratic" involving "some personal element". Whereas historical performing practice "is by its very nature normative" (Kerman 1985, p. 191). He recognises that although there has been a lot of literature written on performance practice, little has been written on musical interpretation. A reason for this is, perhaps, because the issue of interpretation is more difficult to articulate or generalise. To Kerman, a musician's interpretation is the way he or she projects his or her personality on the piece "in order to bring out its substance, content and meaning....(i)t has often been observed that musical interpretation in this sense can be regarded as a form of criticism. Some observers regard it as, in music, the highest form of criticism" (Kerman 1985, p. 190).

Kerman discusses the question of why musical interpretation of specifically modern repertoire is so under-documented. Indeed, "Musicians who work within the 'living tradition do not need to write - or talk- about music; they are the doers, not the talkers..." (Kerman 1985, p. 195-6). He comments that issues of interpretation are not learnt from a book, but privately in lessons by example, or publicly in masterclasses, or by the "arcane sign-gesture-and-grunt system" in rehearsals by professionals. "It is not that there is any lack of thought about performance on the part of the musicians in the central tradition, then. There is a great deal, but it is not thought of a kind that is readily articulated in words" (Kerman 1985, p. 196).

Kerman comments that books written by performers that discuss issues on performance are "seldom very illuminating" (Kerman 1985, p. 196). In such a statement Kerman is perhaps neglecting to acknowledge the considerable impact on the performance tradition offered by the seminal texts of C.P.E. Bach, L. Mozart, Quantz, Menuhin. Kerman continues that similarly, literature on music theory "is almost silent on the subject of musical performance" (Kerman 1985, p. 197). Kerman, perhaps

with some degree of bias, theorises that musicologists “at least have a public theory that gives performance a central place. In the absence of anything analogous on the part of the theorists, one may be forgiven for wondering whether for some of them the actual sound of a piece is simply a surface nuance” (Kerman 1985, p. 197). Kerman then identifies Edward Cone to be the only modern theorist who maintains a connection to performance when he writes about music. With reference to *Musical Form and Musical Performance* (1968), Kerman wishes that Cone had made more clear “that the analysts’ position represents a drastic simplification of the problem of interpretation as performers themselves see it” (Kerman 1985, p. 198). Kerman highlights that the performer’s “role is to bring out the ‘content’ of the music before them, but for the analysts that content is limited to the music’s structure; therefore interpretation comes down to the articulation of musical structure. And the mechanism by which this takes place is usually not considered to be within the sphere of the theorist’s speculation” (Kerman 1985, p. 198).

The role of intuition in interpretation is dealt with in considerable detail in the following section of the chapter. Kerman suggests that intuitive judgment on interpretive decisions need cultivation; adding that structural articulation should not be the aim of the performer. “The intuition of the performer - the performer as critic - is needed to play upon all this, not only upon the music’s structure. And the intuition of the performer as technician is needed not only to project structure but also sonority, mood, expression, display, conviction...” (Kerman 1985, p. 202). The importance of intuition is indisputable. However, once harnessed, it must accurately reflect the performer’s integrity and intention. Kerman’s discussion is a valuable contribution to performance studies. However, Kerman’s opinion on the role of analysis in interpretation is somewhat inflexible. Kerman neglects to acknowledge that analysis of music need not be restricted to purely structural observations of construction; analysis can reveal meaningful interpretation. The key is developing and using an appropriate method of interpretive analysis. Creating such a method of interpretive analysis is one of the aims of this research.

In “The Pit and the Pendulum: Some Reflections on ‘New Music’, Musicology and Current Performance Practice” (1986), Richard Toop offers a discussion of why “current musicology is reluctant to apply its methods to either the repertoire or the performance practice of contemporary music” (Toop 1986, p. 2). The repercussions of such neglect are also offered. In Toop’s opinion, these repercussions include the risk that performers of twentieth-century music in the future will have little points of reference. He also considers such omission is contributing to the alienation of new music performance. Furthermore, Toop believes that such negligence “may

profoundly affect the general standing of music as an art form within Western culture” (Toop 1986, p. 2). Toop’s discussion emphasises the need for interpretation of contemporary music to be addressed practically.

Peter Hill’s “Authenticity in Contemporary Music” (1986) is another musicological critique on the value of ‘authenticity’ in the performance of modern music. Hill arrives at an interesting discussion of interpretation versus accuracy. He wonders facetiously whether an uninterpreted performance where the notes sound in the order presented on the page, is the ultimate in ‘authenticity’ (Hill 1986, p. 4). Hill laments the desire for perfect renditions of densely articulated scores with the comment “there can be no one ‘perfect’ way of playing the piece...interpretations change because they have to; no artist can stand still and remain fresh and vital” (Hill 1986, p. 6). Indeed, Hill claims, “contemporary dogma points all performers - regardless of talent or temperament - in the” orthodox direction of accuracy at all costs (Hill 1986, p. 7). Hill’s is a thought-provoking discussion of how important interpretation is in the performance of modern music.

### **2.3.3 Performance Studies in the Context of Interpretation-Based Pedagogy**

Marcia Fountain’s DMA dissertation, “A comprehensive performance project in cello literature with a thesis on materials for teaching twentieth-century styles to young cellists, including seventy-two original etudes” (1971) discusses interpretative issues from a pedagogical view. In this thesis, Fountain addresses the fact that many modern pieces are beyond the technical capabilities of the novice player. She raises the interesting point that by the time players are technically equipped to deal with such pieces, they have not developed the knowledge or understanding of how to approach or interpret this music (Fountain 1971, p. 21). To bridge this pedagogical gap, Fountain offers modern cello repertoire: seventy-two technical etudes that deal with common twentieth-century musical and technical issues.

### 2.3.5 Performance Studies - Conclusion

These aforementioned writings on performance studies and guides for interpretation offer much to this research. An interpretive concept pivotal to this research is the relationship of analysis to performance. A performer who embraces analysis can meet each piece of new music without a preconceived or distorted notion of how it should sound and thus project music uncompromised by apathy or ignorance. Analysis is intrinsic to developing a clear-thinking, clean-slate approach to new music. Furthermore, analysis relieves the pressure of following an intuitive path (Berry 1989, p. 8), by offering the practising process, direction and focus.

Particularly stimulating to this research was this literature's collective emphasis that an informed, effective and musical interpretation can be achieved specifically through analytical understanding of the interactions of the notes, dynamics, rhythm, tonality and form of the score. Thus, an objective of this research is to develop a practising process that addresses musical issues first by directing the focus to the musical implication of the constituents' interaction. Following this, instrumental and technical complexities can be considered in the context of their musical impact and function within the interpretation.

## 2.4 MUSICAL ANALYSIS

Literature invaluable to this research include discussions of methods of musical analysis. Joel Lester's *Analytical Approaches to Twentieth-Century Music* (1989) is a lucid text that offers useful analytical skills. The guide to the analysis of pitch structures was particularly relevant here. Ian Bent and William Drabkin in *Analysis* (1987) offer their reader discussions of analytical methods, a historical perspective of analysis and the relevance of analysis in musical understanding. The section on analysis of twentieth-century music was useful to this study. *A Guide to Musical Analysis* (1992) by Nicholas Cook is a commentary on analytical techniques. Cook offers a discussion of different techniques of analysis and then provides examples of analyses.

## 2.5 CONCLUSION - INTERPRETATION AND MUSICAL GESTURE

The examination of the literature on musical gesture and interpretation of twentieth-century music demonstrates the significant lack of practical and directive guides to aid in accurate and meaningful interpretations. It is acknowledged that performances are most successful when prepared with some degree of analytical insight. However, there are few commentaries that provide constructive and practical advice for the performer to adopt in their preparation for performance. Wallace Berry's *Musical Structure and Performance* (1986) is a notable exception.

The lack of practical and flexible analytical methods available to the performer means that the performer has to rely on guidance from recordings, teachers and an old system of practice awareness that relies on traditional tonal and compositional structures in music. There are obvious problems associated with these systems. Recordings of new music often do not exist. Teaching, as Berry suggests, is often based on imitation of music from previous centuries rather than the interpretation of the composition (Berry 1989, p. 8). The development of style is restricted as technical expertise is encouraged, rather than the nurturing of a flexible, creative musical individual. Finally, the traditional system of practice that relies on traditional interpretation of tonal and familiar compositional structures is inappropriate for practising and performing music that is composed from an entirely different musical language. Such music logically requires an interpretive approach that attends to decoding the specifics of that language. This research offers the performer an interpretive approach that is experimental, practical and analytical with a focus on a fundamental formal musical construct - musical gesture. The following chapters offer further, more detailed background discussion on gesture (Chapter 3) and performance/interpretive issues (Chapter 4) before outlining the methodology (Chapters 5, 6 and 7) developed for this research.

## CHAPTER 3 - WHAT IS MUSICAL GESTURE IN LATE TWENTIETH-CENTURY MUSIC?

### 3.1 MUSICAL GESTURE

Musical gesture in contemporary solo music is a compound musical entity. It is a high-level construct created in each instance from of a unique combination of at least two low level properties of music. It is a more complex and multi-dimensional musical event than the musical devices that give it life. However, unlike the fundamental building blocks of music, here identified as 'low-level' musical constituents such as tempo or rhythm, which can be identified in basic, specific terms; musical gesture cannot be accurately, *generically* defined by a set of specific, physical characteristics. This is because the characteristics that define musical gesture in new music in particular are not universally consistent. In each piece of late twentieth-century music, any combination of low-level musical constituents can come together to create individual musical gestures, which in turn form a distinctive musical character. Thus, a specific definition of gesture that outlines its perimeters, appearance and sound in contemporary solo music can only occur on an individual, contextual level.

Musical gesture can be generally and generically defined in terms of its musical function and in terms of its musical aesthetic effect. On a tangible level, gesture in music functions as the sum resultant of the formal musical constructs in a piece. It is the coming together of musical ingredients, creating structure, form and shape while giving the music a sense of journey or progression. On a higher, less tangible level, gesture in music captures and communicates the essence or intrinsic meaning of the piece. Musical gesture also encapsulates, creates and provides the impetus for musical energy within the piece. In other words, while musical gesture's formal structure can be identified as an embodiment of the blocks that create it; its intrinsic structure carries 'meaning'. In this research, musical gesture is distinguished from 'phrase' by its ability to communicate such musical meaning and by its power to function in a directive and motional sense with energy. Phrase, by contrast, is what has been described here as a low-level primary musical construct, from which a gesture or gestures are formed.

Mark Sullivan in his DMA thesis, "The Performance of Gesture, Then, and Now" (1984) asserts that,

The term 'musical gesture' is relatively new. The phenomenon is not. Gesture in music has no history. Only a past. Its history has not been documented; the relationships in its past that bear on its present have yet to be articulated. In many passages that employ other terms - terms like motive, gestalt, leitmotif, cell, each of which can be given its precise distinction, a distinction that would not be equivalent to that made with the term 'musical gesture' -- one can find observations and insights that apply to musical gesture. In some cases, one would now prefer to substitute the term 'musical gesture' for the term used (Sullivan 1984, p. 31).

In such, put simply, musical gesture in music of the late twentieth-century is an expressive cell that, when connected in performance, impacts on the musical structure and the musical character of a composition.

In *Music and Meaning* (1972), Wilson Coker states that musical gesture is a "complex stimulus to the response of composer, performer, and listener as well as to further musical development: it comprises a recognizable formal unit and consists of a selection and organization of sonic and rhythmic properties in sonorous motion, which signifies other purely musical objects or non-musical objects, events, and actions" (Coker 1972, p. 18). For Coker, gesture "will always carry with it an affective charge. Also, because of differences in interpretation, what is taken account of by means of gesture will vary from time to time with the same or different interpreters" (p. 19). "Furthermore, a musical gesture may have many uses, including those that are evaluative, incitive, informative, and systemic" (p. 19). Coker also suggests that musical gesture is "active" (p. 19) and has "attitude" (p. 20). Musical gesture's innate 'activity', dictated perhaps by 'attitude', may be explained by the fact that it may be interpreted in different ways and have meaningful musical impact in disparate contexts. The performer is responsible for activating such 'activity' in music by adopting an appropriate 'attitude' for the music in performance.

Edward Cone in *The Composer's Voice* (1974) comments that, "In the best poetry - in the best prose, for that matter - gesture and meaning complement and reinforce each other." (Cone 1974, p. 164) Indeed, literature and particularly performance-based literature, is an appropriate point of reference in this abstract discussion of defining the somewhat slippery concept of musical gesture and meaning in music of the late twentieth-century. For example, in an interesting and absorbing reading of a Shakespeare sonnet, the content makes sense despite the unfamiliar language to today. The audience understands the complexities of the story, the action and sentiment. The

nuances within the text, comic allusions, emotive devices and witticism create layers of comprehensible meaning. In a weak and ineffectual performance of Shakespeare, the delivery does not make sense of the text. This impacts on the success of projecting the story, mood, character and pacing of the performance, which in turn obscures the intrinsic meaning of the text.

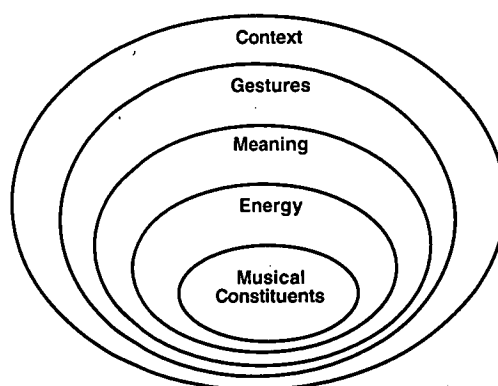
What makes the difference between an effective performance and an ineffective reading of a Shakespearean text? The performer's consistent projection of meaning. How can meaning be assiduously communicated? Through the performer's thorough understanding of the context created by the text. For performers of Shakespeare, correct inflections, emphasis, articulations, timing and rhythm reflect their understanding of the meaning of the language and the role of the text within this fabric of meaning.

Musical gesture in contemporary music is analogous to the text of Shakespeare's sonnets, and the performer of contemporary music has similar responsibilities as the recitor of Shakespeare. The use of an unfamiliar language (by today's standards), to communicate meaning is common to both new music and Shakespearean texts. In this music, when a gesture is sensibly and clearly articulated within an appropriate context, it makes musical sense and it embodies musical meaning. However, when gesture is forsaken for a rendition of the notes in the correct order, context is lost along with the intended musical meaning. Just as the Shakespearean reader must understand the meaning and context of the text they are preparing for performance by experimentation in articulating individual lines. So too, the performer of new music is responsible for developing an understanding of the context created by the relationships between the actual notes and the other musical constituents, to project the larger gestural structures with cohesion so that ultimately, the musical meaning can be illuminated.

The following simple diagram (Figure 3.1.1) illustrates the complex relationship that facilitates effective interpretation of musical gesture in performance. Firstly, it is important to clearly define the use of the term 'musical energy' in the context of this research. Musical energy is the cumulative propelling and/or protracting aural consequence of the rate at which the musical constituents change. This motion and/or stasis is suggested by the composer and activated by the performer. Figure 3.1.1 shows that musical energy is created from a meaningful, functional interpretation of the interaction of the musical constituents. This galvanises musical meaning and determines the gestural structures, which in turn, creates the large-scale gestural context within the structural hierarchies of the composition.



**Figure 3.1.1** This diagram illustrates the cumulative process of understanding in the performer's development of a meaningful interpretation for performance. Abstract concepts of musical energy and musical meaning develop out of the tangible interaction of musical constituents. These compound to create gestures, which together create a context.



### 3.2 WHAT IS GESTURAL CONTEXT?

Gestural context in music is functional. Gestures come together to create a context that is unique to each piece. Furthermore, gestures synthesise to function differently on different structural levels within the musical framework. Cogan and Escot in *Sonic Design: The Nature of Sound and Music* (1976) mirror this theory with an opposite theory of gestural context. They state, “Each context determines the meaning of its intervals. In understanding any detail of a music, it is necessary to understand its role within that music’s formal processes of space, language, time, and tone color.” Furthermore, “we perceive and understand events differently in different formal contexts” (Cogan and Escot 1976, p. 404). Edward Cone in *The Composer’s Voice* supports Cogan and Escot with the pithy, “No context, no content” (Cone 1974, p. 165). This assumes that the musical context needs to be established strongly so that gestures can function within it with energetic connectedness. However, in performance, a robust gestural context can only be created by a convincing projection of the musical gestures which is achieved by detailed attention to the musical constituents. Thus, it cannot be a question of which comes first, the content or the context? Because they co-exist and are interdependent. Thus, Cone’s theory of “No context, no content” could be made more valid for performers by extending it to “no context, no content; no content, no context”.

Edward Cone explains his understanding of gesture and musical context further by discussing its relationship to musical meaning, as follows;

The symbolic gestures of music ... are both meaningless and meaningful... In the same spirit we might also say: musical gesture lacks signification, but they can be significant. Like a sigh, a musical gesture has no specific referent, it conveys no specific message. But like a sigh, it can prove appropriate in many occasions; it can fit into many contexts, which in return can explain its significance. The expressive content of the musical gesture, then, depends on its context. Deprived of context, the gesture expresses nothing; it is only potentially expressive (Cone 1974, p. 165).

### 3.3 WHAT IS MUSICAL MEANING?

To semioticians, meaning in music is metaphorical and signifies musical rhetoric (Tarasti 1995). However, for the performer, musical meaning is the character, intention, feeling and mood produced by the composer, performer and listener's interpretation of the fluctuation in musical energy. Meaning is thus created by the degree of musical energy within the composition, and that expended by the performer in executing the musical gestures. Here, 'musical energy' is defined as the motion or stasis created by the rate at which the musical constituents change within the gesture. Gestural energy could be what Wilson Coker referred to when he commented that musical gesture is "active" (Coker 1972, p. 19).

The discussion of musical meaning created by the degree of musical energy within a gesture, like that of gesture and its musical context, is circular. Musical gesture, musical meaning and musical energy are interdependent and can only successfully exist by interacting with each other. Musical gesture *is* musical energy in that it both creates and needs musical energy to be meaningful in context and to make musical sense in performance.

In a discussion of interpretation, Robert Black in "Contemporary Notation and Performance Practice; Three Difficulties" (1983) refers to Carl Dahlhaus, who wrote that "Musical meaning, in contrast to linguistic meaning, is only to a slight extent, if at all, detachable from the sounding phenomena. To be musically real, a composition needs interpretation in sound" (Black 1983, p. 124). Complementing this theory is that of Edward Lippman as quoted by Robert Black (1983) on page 142, which is that the "inner course of musical feeling can be separated from the audible physical process that accompanies it. The sound then will refer to the feeling that it embodies as an

outcome of the process of composition or the process of performance, and to the feelings it provokes the performer and the listener to constitute.” The evocative power of musical gesture is indisputable; and it is perhaps in performance that musical gesture becomes the most meaningful and most potent. This is because the performer is responsible for the projection of the musical energy in sound, and it is in sound that musical energy has life, vitality and meaning. Thus, it may be true that the musical energy of a composition and its resultant musical meaning is most active in the realm of the performer.

### **3.4 WHY FOCUS ON INTERPRETATION OF GESTURE IN THE PERFORMANCE OF LATE TWENTIETH-CENTURY MUSIC?**

Music of the late twentieth-century is composed of gestures. Here, musical gesture is defined as a compound musical structure that creates the impetus for musical energy which in turn, has the power to capture and communicate the intrinsic meaning and character of the music while creating a larger context. These gestures are often created from a unique or an adapted compositional process with a limited referable compositional or playing tradition. Thus, the performer is faced with interpreting a language that is unfamiliar and may demand that they use their instrument in unfamiliar ways.

A performer’s attention to the fundamental structural and aesthetic aspect of contemporary music that is musical gesture, can have a profound effect on the practice process. In particular, decisions regarding specific technical issues can be integrated into the process of understanding the music’s energy flow and character. For the performer, taking the focus away from technical demands can facilitate freedom of expression within the parameters of projecting the composition. Furthermore, attention to this compositional aspect relieves any inadequacy of a purely intuitive approach by making the new music practice regime musical whilst ensuring an accurate interpretation of the score.

Consideration of musical gesture on the different levels of the gestural-structural hierarchy in music is an effective way for the performer to understand how to play a piece of new music. Large-scale frameworks and functions can be identified, within which individual musical gestures can be segmented and described in terms of both their construction and function within the context they create. For example, one piece may be constructed of two contrasting sections, a homogenous, legato, slow-moving

section and another section with stark dynamic contrast, angular shapes and staccato articulation in a quick tempo. These defining characteristics suggest to the performer how the sections should sound in isolation. However, it is made more meaningful when the performer notices that within the legato section, there are subliminal suggestions of angular fragmentations in the harmonic material and signs of spiky articulation that hint at what is to come. The performer armed with such insight will accentuate these structural allusions in performance. In such, these insights will also influence technical issues, for example, to accentuate the angular shapes that contrast with the generally static line in the harmonic material of the legato section of the previous example, the cellist might choose to play the angular shapes on one string which requires greater movement than playing across the string.

The timbral effects, articulation, dynamics and playing indications that composers include in their compositions have many functions in late twentieth-century music. They, of course create colour and character, dictate technical concerns and generate the gesture's energy level within music. However, in the absence of traditional harmonic structure, these performance devices also take on structural responsibilities that the performer must be aware of in the process of translation. Thus, the performer's attention to these fundamentals of musical gesture can create a meaningful and functional environment in which the music's character can be communicated in sound. As Roger Sessions suggests in *Questions About Music* (1970), "It is the quality and character of the musical gesture that constitutes the essence of the music" and it is "the essential goal of the performer's endeavors" to capture and communicate this musical essence (Sessions 1970, p. 65).

### **3.5 CONCLUSION - MUSICAL GESTURE AND THE PERFORMER**

Musical gesture is a complex structure that is physically defined in each instance by a unique combination of musical constituents. On an abstract level, musical gesture is the physical and aural manifestation of meaning in music. Its interaction with, and interdependence on musical energy, musical meaning and context makes it multi-dimensional and multi-functional.

The performer's responsibility in the relationship between the composer, performer and listener is to interpret the gestural context created by the composer, and project the intrinsic character of the structures within this context with a consistent integrity of intention. Gestures presented with a functional connection of musical energy create a

meaningful context that the listener can make sense of and enjoy. A performer's understanding of musical gesture can be facilitated by a process of decision making that is based on an informed problem-solving system of analysis that makes sense of intuitive insight. Thus, by looking at gesture in music, the performer is analysing music in motion.

## **CHAPTER 4 - PRACTICE OF LATE TWENTIETH-CENTURY MUSIC**

### **4.1 INTRODUCTION**

Performers of late twentieth-century music are confronted with a number of issues that are not problematic in the performance of traditional repertoire. The performer who takes on the challenge of playing new music faces new instrumental challenges as well as unusual musical challenges. Addressing such new and disparate musical forces means that performers must develop their resources as a musician, not just an instrumentalist.

Firstly, the performer has to deal with the language barrier that is set up with each new piece of music. The impact of this language issue is compounded by the limited referable playing tradition associated with the music that they are practising. Thus, because there is no established 'way' of playing this music, the performer is faced with the challenge of creating a new context for their performance. Further to this, the performer's familiar and developed way of finding a way of playing the music, such as looking for melodic line, establishing tonal tension and release, projecting familiar rhythmic structures and presenting the associated musical gesture that they create, is rendered obsolete in the interpretation of new music because these compositions have been composed in untraditional ways. In this light, such compositions challenge the performer's familiar concepts of musical constructs with different, perhaps even unpredictable treatment.

Another consideration for the performer of late twentieth-century music is the use of their instrument. Of particular importance is the need to re-learn the instrument's timbral capacity as compositions demand unfamiliar articulation and aural results. This means that the performer must learn to play their instrument in unfamiliar, untraditional ways. Undoubtedly, the experience of relearning their instrument and becoming familiar with extended techniques can be disconcerting for experienced instrumentalists. Therefore, the performer must equip themselves with efficient and workable translating skills. Such skills can be developed with an open-minded approach that embraces the desire to project more than the notes on the page, and a will to engage the listener with a projection of the composition's character and meaning.

The gestural interpretive process presented in this research aims to develop the musician in the instrumentalist with a method that combines issues of experimentation, analysis, technical requirements, interpretation of gestural integrity in the music and the desire for emotive projection, as the performer is encouraged to consider the aural reality of their playing and whether it is in fact what they intend.

## **4.2 IS THERE A TRADITION OF PRACTISING LATE TWENTIETH-CENTURY MUSIC?**

Performance practices appropriate to the interpretation of late twentieth-century music is an underdeveloped genre of performance studies. Interpreters of late twentieth-century music rely on their own musical devices or consult theoretical analyses that offer little on the actual sound of the music they discuss. Analysis is surely an important resource in interpretation. However, interpretation involves a more complete conception of the music than understanding constructional devices employed by the composer.

As referred to in Chapter 2, Thurston Dart, in *The Interpretation of Music* (1964), comments that because a composer uses “notation in accordance with the conventions of his own time” ... “there is little chance that a twentieth-century performer will misunderstand” the intentions of a contemporary composer, but there is “every chance in the world that a twentieth-century performer will entirely misinterpret” the music of previous centuries (Dart 1964, p. 13). Such a narrow-minded perception of the complex process of interpreting new music is astounding as it implies that interpreting music of one’s own time is as simple as speaking the language of ones’ familiar environment. Dart’s theory is not actively supported by this research.

Peter Hill, in his commentary on the notion of ‘authenticity’ in the performance of twentieth-century music, “Authenticity in Contemporary Music” (1986), offers some thought provoking points about the practical approach to, and interpretation of, new music. Particularly curious is his reference to the writer Eric van Tassel, whose theory involves, “A performance not merely ‘underinterpreted’ but uninterpreted offers potentially an experience of unequalled authenticity, using the word in a sense as much existential as musicological. If the notes are all you hear - if the players essay to elucidate but not to interpret - you have to become a participant; you are invited to complete a realization of the music which only begins in the playing” (Hill 1986, p. 4).

Hill disproves this theory that an uninterpreted performance, where the notes are presented with the correct duration in the right order could be thought of as the most authentic of performances. However, Hill goes on to suggest that van Tassel's theory does have some validity in another context:

Where Eric van Tassel's ideas do seem valid is in the *preparation* (not performance) of contemporary music. In my experience the sort of 'neutral' attitude he advocates can be useful, even indispensable, in the early stages of learning. This is particularly true of a newly-composed piece where it is most desirable not to jump too rapidly to conclusions; one needs to re-examine carefully one's habitual instincts in order to avoid obliterating the newness of the piece by projecting onto it one's familiar musical responses. The worst features of the over-hasty learning of contemporary scores (which economic necessity often regrettably demands) is not smudging of detail, but that insufficient rehearsal encourages facile interpretation. The conscious attempt to learn a work 'from the inside' is of course yet another parallel with the radical aims of the authentic performer (Hill 1986, p. 5).

Hill's suggestion that the performer must not assume anything about new music is valid and true. With this, Hill confirms Gunther Schuller's suggestion in "American Performance and New Music" (1963), that performers, even those with technical expertise, play new music without an understanding of the "new concepts that may have inspired it" as they try to find harmonic functions that are not there. He emphasises that the performer of new music must be aware of the new structural functioning power of dynamics and timbre (Schuller 1963, p. 2). In such, the performer must eliminate the tradition of "bad" practising habits, such as only incorporating the dynamics at the end of rehearsing time, or not having a concept of the degrees of loudness in the piece or not understanding how dynamics function musically (Schuller 1963, p. 6). Schuller confirms that there is no real successful tradition for practising new music. However, he alerts his readers to the issues that performers confront in new music and offers possible solutions to these that are based on musical awareness.

Charles Wuorinen's "Notes on the Performance of Contemporary Music" (1964), in the same publication, recognises flaws in contemporary training of instrumentalists. In particular, Wuorinen laments that rhythm is taught in a binary tradition, which neglects a large proportion of new music. Wuorinen encourages the performer to cultivate a "questioning attitude" (Wuorinen 1964, p. 62) as he examines strategies for the practice of new music. Within the same collection of articles as Wuorinen and Schuller's discussions, is Leonard Stein's "The Performer's Point of View" (1963).



Stein's article is primarily concerned with issues of notation. Stein raises an interesting point that in previous times, traditionally notated music was clear and the composer's intentions obvious because it followed a familiar language and structural function. In contrast, because the language of twentieth-century music is often unique, composers became obsessed with issues of notation and how to best convey their musical intentions. Thus, the performer, through "experience and exposure to new methods can...achieve some insight into contemporary practices or style" (Stein 1963, p. 42). Lukas Foss, in "The Changing Composer-Performer Relationship" (1963) warns, however, that precise notation can put the performer in a straight-jacket. He asserts that precise notation "is a translation of the supple into the realm of the rigid. A rigid rubato: contradiction in terms." Furthermore, he comments that it takes far longer to practice to perform sections "disorderly in an orderly fashion" (Foss 1963, p. 35). In the same way that composers were and still are to a certain degree highly preoccupied with notational issues to convey their new musical style and intent, performers too need to educate themselves on the diverse musical styles of this century and become actively involved in developing flexible, musical and technical skills for communicating late twentieth-century music.

If there is a tradition for practising late twentieth-century music, it is based on encouraging the performer to develop critical awareness and musical sensitivity. A curious and interested approach to interpreting unfamiliar music that has no obvious tradition is also encouraged. Ultimately, as Walter Benjamin states, "the task of the performer, like that of any translator, is to release in his own language that pure language which is under the spell of another, to liberate the language in a work in his re-creation of that work" (quoted in Black 1983-4, p. 127). It is this attitude of curiosity and experimentation, that the interpretive process of this research is particularly interested in developing and projecting.

### **4.3 ANALYSIS IN INTERPRETATION**

The role of analysis in performance is to facilitate a more profound interpretation of the piece's musical meaning, because of course, analyses of compositional devices are not on their own, interpretively useful to the performer. Therefore, interpretive analysis looks at compositional analysis and considers their aural implications. As Jonathan Dunsby comments in his "Guest Editorial: Performance and Analysis of Music" (1989), "It seems to follow that the most helpful way to characterize analysis for the performer, which is bound to be at the very least Schenker-influenced, is not as some form of absolute good, but as a problem-solving activity" (Dunsby 1989, p. 8). This

releases the common misconception on behalf of performers that musical analysis is dry, irrelevant and inconsequential to their pursuits in interpretation and performance. Dunsby later comments that “Some questions of interpretation are easily resolved by ‘analysis’ of one form or another. When they are not, it may be that the analysis is poor, but it is equally possible that the performer is asking ill-considered questions” (Dunsby 1989, p. 9). Indeed, Dunsby alludes to the important issue that meaningful answers come from leading, informed questions. Thus, the performer should have some idea of the problem at hand so that the appropriate line of inquiry can be followed. This suggestion supports this research’s development of a catalogue of gestural inquiry as part of the gestural interpretive process of analysis.

An adjunct to the use of analysis in problem-solving is that analysis relieves the potential inadequacy of the performer’s intuitive responses to music. Analysis consolidates understanding. Erwin Stein’s *Form and Performance* (1989) articulates this importance of analysis in performance from the point of view that analysis is the performer’s primary interpretive tool. He suggests that:

The performer’s paramount concern is to realize the character of the music; it is the purpose for which the music was written. He should not begin with preconceived ideas about moods or emotions to be expressed, but seek the character in the music’s formal features. It is the structure of the music, resulting from its melodic, harmonic, rhythmical and dynamic components, that determines form and character at the same time. The character is given by the structure. In fully realizing the second he will convey the first, but by pulling the music about he will contort both (Stein 1989, p. 19).

Aural clarity of the projected musical form is the purest and most successful interpretation for Stein. Certainly, it is true that such comprehensive understanding can liberate possible blurred gestures in the music. However, of particular interest to this research is Stein’s emphasis that useful musical analysis is realised in terms of a clearly presented sonic interpretation.

Stein does not reject the importance of intuitive response to music in interpretation. However, he suggests that “It is not sufficient to rely on what [the performer] believes to be his knowledge of the music’s emotional content. The purely emotional approach is bound to distort the proportions of the sound forms” (Stein 1989, p.19). Stein continues to suggest that “Music is sound, and the sound must be clear, so that it can really be heard” (Stein 1989, p.19).

## 4.4 CONCLUSION

Benjamin Britten, in the forward of Stein's book, offers a pertinent comment that is particularly important in the context of discussing the role of analysis in interpretation. He states, "Those readers who are also performers may despair at the complicated task of following and carrying out such detailed advice; but they should not forget that after the intellect has finished work, the instinct must take over. In performance the analysis should be forgotten and the pieces played as if they were at that moment being composed" (Stein 1989, p. 8).

The sentiment projected in Britten's advice is reflected in the emphasis of this research; which is that analysis (particularly gestural analysis) facilitates a valid interpretation, and a valid interpretation facilitates a valid performance. A performance should reflect the performer's interpretation gleaned from an analytical appraisal of the music. If the performer has adequately prepared the interpretation by programming the gestural structures into their physical gestures required to execute the music, then the performance may be free from the intellectual and analytical constructs considered in rehearsal.

# CHAPTER 5 - METHOD

## 5.1 INTRODUCTION

This chapter outlines the process of gestural analysis developed in this research for performers of late twentieth-century solo cello music. Chapter 2 discussed current and recent thought on the theory of musical gesture and performance of late twentieth-century music. Chapter 3 offered a detailed discussion, including definitions, of musical gesture, musical energy, musical context and musical meaning from the performer's perspective. Chapter 4 discussed general issues of practising late twentieth-century music. Following, in 5.2, is a presentation of notable background theories on musical gesture and interpretation. These are extracted from the literature offered in Chapter 2 and are particularly relevant to the analytical process developed in this research. Reasons for their inspiration in this research are emphasised. This precedes a discussion in 5.3 of the gestural interpretive process developed in this research. Included is an account of how to activate the method in practice. Schematic hierarchies in music are highlighted in 5.4, and a conclusion completes the chapter.

The following Chapters 6 and 7 detail two fundamental aspects of this research's gestural interpretive process. Chapter 6 formally introduces the Catalogue of Gestural Inquiry, and Chapter 7 discusses and defines the Glossary of Gestural Types. The comprehensive and detailed discussion of this research's methodology paves the way to an extensive gestural analysis of Keith Humble's *A Little Sonata in Two Parts* in Chapter 9. The results of which are presented and explained in Chapter 8.

## 5.2 BACKGROUND THEORY

The method for this research's interpretative gestural process is developed from a fusion of five focal commentaries on musical understanding. The theories of musical structure of Robert Cogan and Pozzi Escot in *Sonic Design: The Nature of Sound and Music* (1976) are central to this research. Their work expounds the notion that musical constituents work together to create a core context in which musical gestures become the "fingerprints" (Cogan and Escot 1976, p. 405) of the music. The notion of context is important here. They state, "Each context determines the meaning of its intervals. In understanding any detail of a music, it is necessary to understand its role within that music's formal processes of space, language, time, and tone color" (Cogan and Escot

1976, p. 404). This research is interested in developing an analytical process in which the musical context that Cogan and Escot speak of can be illuminated with a practical and intellectual examination of music's formal processes so that the performer is engaged in a direct relationship with how the music sounds and is shaped.

Wilson Coker's enlightening theory of musical gesture in *Music and Meaning* (1972) is also very important to this research. Coker develops concepts of physical gesture and applies them to musical gesture within a commentary on musical aesthetics and semiotics. Coker addresses the complex issue of musical meaning and the role of musical gesture in the communication of musical meaning. Musical context and sign are pivotal musical devices in this discussion. Furthermore, of relevance to this research is Coker's discussion of individual responsibility in the communication of musical meaning in the relationship between the composer, performer and listener.

An interesting philosophy of musical performance and analysis integral to this research comes from Erwin Stein, in *Form and Performance* (1989). In Stein's view, intuitive response to music is not enough preparation for an effective performance. Stein believes that concrete analytical understanding of music's structural characteristics is essential for successful interpretation. Such a level of understanding leads the performer to "a crystal-clear conception of the music he is going to play, a conception which is necessarily in terms of sound. The better he understands the form, the clearer will be his conception. ... It is not sufficient to rely on what he believes to be his knowledge of the music's emotional content. The purely emotional approach is bound to distort the proportions of the sound forms" (Stein 1989, p. 19). Stein's belief that a clear understanding of musical structure frees the performer from projecting an inaccurate and perhaps less meaningful interpretation is of considerable interest to this research. Stein's commentary defines musical form and discusses issues of interpretation, with examples that are relevant to particular musical structures. In such, structural analysis is central to Stein's discussion. Although Stein's work does not address issues of technical execution, it effectively illustrates his belief that form is music's emotional vessel and it is the performer's responsibility to tap into the potential of this vessel with an informed and considered process of analytical awareness.

Inspiration for the Catalogue of Gestural Inquiry developed in this research came from Wallace Berry's theories of musical inquiry in *Musical Structure and Performance* (1989). Berry supports Charles Wuorinen's belief, discussed in his article "Notes on the Performance of Contemporary Music" (1964) in the publication *Perspectives on Notation and Performance* (1976), that performers must adopt a "questioning attitude" (Wuorinen 1964, p. 59). Dunsby's (1989) attitude that a valid interpretation evolves

from the “problem-solving activity” (Dunsby 1989, p. 8) of analytical interaction with the music, is similar to Berry’s belief in *Musical Structure and Performance* (1989).

Offering contrasting analytical insight is Eugene Schweitzer’s research into the analytical value of labeling gestural structures, in his 1966 Ph.D. thesis, “Generation in String Quartets of Carter, Sessions, Kirchner and Schuller: A Concept of Forward Thrust and its Relationship to Structure in Aurally Complex Styles.” Schweitzer’s discussion of ‘generation’ in musical structures, or musical energy, is of particular interest, because it addresses music as an aural reality. Of exceptional interest to this research is Schweitzer’s glossary of basic gestures. This glossary has been adapted in the current study into a Glossary of Gestural Types, to form the central part of the gestural interpretive analytical process developed in this research.

### **5.3 THE GESTURAL INTERPRETIVE PROCESS**

Learning to play a piece of contemporary music demands a different approach to music that has an established aural tradition. Predictable or familiar tonal structures in traditional repertoire give the performer a sense of how this music “should go”. However, in music of the late twentieth-century, unfamiliar and potentially unpredictable rhythmic and harmonic structures are characteristic. Therefore, to play contemporary music, the performer in practice, needs to address other musical constructs to find a way into the structure. This affirms the belief that note learning is more than an exercise in putting the fingers in the right spot on the instrument at the right time. It involves a total awareness of the music. Interpretation of dynamics, articulation, harmony, rhythm and the resultant gestural structures dictate the technical aspect of note learning.

The process developed in this research involves asking questions of the music gestural structure and context that will illuminate the piece’s gestural patterns, its meaning and character. The gestural shapes are decided from this and labels from the gestural glossary are applied to the music. Within this process of discovery, the performer must attend to how to technically achieve the intended sound. Once these decisions are made, then the piece can be learnt.

### **5.3.1 Asking Gestural Questions of the Music and Deciding Gestural Shapes**

Presented in full and discussed in detail in Chapter 6, the Catalogue of Gestural Inquiry guides the performer through the structure and compositional make-up of the music. Investigation of the gestural shape and intrinsic character is encouraged and by understanding these, the performer gains the confidence to experiment with appropriate technical approaches that will enhance preparation for performance. Intended to inspire individual thought and meaningful interpretation, the structure of the catalogue releases the pressure for intuitive interpretation by encouraging informed decision-making.

The Catalogue of Gestural Inquiry is designed to be flexible in its application to the music and it is not prescriptive in the ordering of questions. Rather, the questions interact, and relate to each other and may be scattered within the whole learning of a piece of music. Indeed, it may be that some questions are useful when partnered with others, or some exist to the exclusion of others. Use of the Catalogue of Gestural Inquiry does not encourage a step-by-step process, because learning new music is an amorphous process of discovery.

### **5.3.2 Application of Gestural Labels and Executing their Aural Reality**

Within this process, the performer applies the adapted Schweitzer Glossary of Gestural Types to the music on as many different schematic levels as is appropriate or desired (see Chapter 7 for a complete presentation and discussion, including definitions, of this research's Glossary of Gestural Types). In doing so, the performer's decisions about the gestural shapes are given function within the music's context. Furthermore, this makes the decisions made about the music, alterable, but real. In applying the gestural types, the performer is formally articulating the thought process of practice. Articulation may often result in the performer reconsidering what is thought, as it demands justification of intuitive feeling and creative thought.

This makes deciding technical issues more meaningful as the performer finds ways of making the music sound as they want rather than playing it in a way that is technically comfortable, or how the shape looks on the score. Choices in timbre, articulation, technical decisions such as bowings and fingerings, harmonic focal points, rhythmic emphasis, and dynamic choices should be experimented with, so that decisions are informed on an aural as well as analytical basis. When the structures make sense in an

aural reality, appropriate choice of technique facilitates a gestural context with connected energy.

### **5.3.3 Practising and Polishing the Whole Gestural Context**

When the gestural context and function of the individual gestures in the different schematic levels are decided and justified, then the piece can be properly learnt. The notes can be practised into the fingers, while the performer has a clear idea of the character that is created from the sequence of notes they play. The flow of the piece can be established as the gestures are aurally connected. The performer will probably find that some of the gestural shapes may be different to what they initially thought, and will need alteration. Rather than proving the performer wrong, this develops and highlights the need for experimentation and the performer's heightened sense of musical awareness and flexibility.

## **5.4 SCHEMATIC LEVELS IN MUSICAL STRUCTURE**

Musical structure is often composed on a number of schematic levels. In those cases where schematic levels are not compositionally addressed, it is still possible for the performer and listener to perceive different levels within the aural structure of the music. In the same way that gestural context and gestural functioning in music may be perceived in different ways, so too, structural hierarchies in music are open to different interpretations. The gestural interpretive analytical method of this research is flexible and accommodates a sliding scale of schematic levels. However, to exemplify this process, the analysis and discussion of Keith Humble's *A Little Sonata in Two Parts*, primarily deals with three levels of abstraction: the small-scale gestural structure, the middle-scale gestural structure, and the large-scale gestural formations.

Structural complexity and multiplicity can be potentially ambiguous to the performer seeking to translate the music into a meaningful interpretation. Indeed, many different interpretations of such structures are possible, and perhaps even desirable for the continued life of the music. In such, the performer may regard structural complexity as a liberating and revealing way of highlighting the piece's gestural configuration.

It is important to recognise that a performer's perception of the function of gestures within the different structural levels is not necessarily fixed. For example, in the middle-scale gestural structure, a group of related statements at the end of a work could



come together to form an antecedent and consequent structure. In the large-scale gestural structure, this might create the coda section of the whole piece. However, upon consultation with the rest of the work, it would seem that in the middle-scale gestural configuration, the related statements are actually dissolution fragmentations of the middle section development, and their relationship is based on recurrent gestural shapes. Here, the large-scale gestural function of a coda remains the same, yet the performer might play this section with greater emphasis on the fragmentation of gestures than if it was an antecedent and consequent gesture. The player will decide, according to individual taste, what gestural function works best in the context of their interpretation of the whole piece.

The function of gestural structures may often vary within the different schematic levels of a structural hierarchy. For example, pointalistic gestures separated by rests might function in the small-scale gestural structure as fragmentary statements and responses. However, in the middle-scale gestural structure which encompasses a larger scope of gestures and musical energy, the focus is broadened so that the pointalistic gestures separated by rests join with other musical constituents to function as a dissolution from a preceding legato section and leads to a subsequent chordal climax gesture. In the large-scale gestural structure, this whole section might function as an introduction that includes thirty bars. Thus, whilst gestures have the potential to retain different functions in the various structural hierarchies, within the large-scale gestural structure, they combine to create an overall musical function that reflects the inherent musical energy and character of the work.

This gestural interpretative process addresses the issue of gestural and structural perspective by accommodating these fluctuations. It acknowledges the importance of the different levels of musical structure, and encourages the performer to consider gestural functions on different planes. It concerns drawing different scales and different gestural forms into focus, and recognising the complexity of musical structure and the impact of musical performance such an awareness can have.

## **5.5 CONCLUSION**

This gestural interpretive analysis is a method of uncovering the music's intrinsic meaning, discovering how best to execute the gestural shapes and project the character of the piece. Such an undertaking requires a complex investigation into the different possibilities for interpretation of a single piece of music to find a workable and appropriate version for performance.

The process addresses the complexities involved in learning such music by becoming involved with the structure of the music, the constituents of the music, the energy of the music and the actual sound of the music. The performer is encouraged to address the whole context of musical gesture, including its musical meaning and its technical execution to make it a cohesive aural reality. The Catalogue of Gestural Inquiry is designed to encourage the performer to consider many possibilities in performance, while the adapted Glossary of Gestural Types encourages the performer to justify intuitive responses to the music by articulating gestural function in multiple structural layers. The result of which is that the performer can not settle for what comes easiest to the fingers, or what is initially thought to be what the music is about. It advocates activity of thought that is inspired by interactivity with the music.

## **CHAPTER 6 - CATALOGUE OF GESTURAL INQUIRY**

### **6.1 INTRODUCTION TO THE CATALOGUE OF GESTURAL INQUIRY**

The interpretative process begins with analysing the music with reference to a Catalogue of Gestural Inquiry. The Catalogue of Gestural Inquiry outlined in this chapter was devised and structured especially as part of this research. Its creation was inspired by the questioning approach of Wallace Berry in *Musical Structure and Performance* (1986). The importance of asking gestural questions about the music is two-fold. Firstly, the act of inquiry stimulates individual thought. Secondly, the emphasis on gesture creates and maintains the performer's intellectual focus on the discovery of the piece's musical energy.

The process of gestural inquiry is a journey *into* the music that uncovers a way of understanding relatively complex musical structures by alerting the performer to consider musical constructs and musical structure. The intention is to stimulate rather than dictate and the emphasis is on the “means” rather than the “end”.

These questions are divided into four categories: Large-Scale Gestural Structure, Individual Gestural Structure, Gestural Shape and Musical Energy, and Playing of the Gestures. Perceiving music in a combination of its large- and small-scale compositional structure, its aesthetic meaning and actual practical execution promotes contrasting interpretive options for the performer. Such diversity of thought and approach helps the performer satisfy the desire for an autonomous, meaningful and accurate interpretation.

### **6.2 QUESTIONS TO ASK OF THE MUSIC**

This catalogue is designed to be consulted for inspiration and to guide for interpretation. The performer is encouraged to continually reassess his or her interpretation by asking these questions of the music. Such persistence ensures a consistent interpretation by enforcing an alert and aware system of practice.

These questions are presented according to the analytical function they serve. However, in practice they need not be addressed in a particular order. In fact, they should be considered in combination with each other. The questions of the last three categories will, in particular, cross over with each other and the full benefit of their interpretive impact will be appreciated when relationships develop between the questions. For example, in the second category, the question “What musical constructs define the musical gesture?” may be teamed with “How do the defining characteristics, or ‘low-level’ musical constituents coalesce to create the flow of energy in the gesture?” of the third category. The understanding gleaned through this combination might then be made real by considering “Which technical approach is most appropriate?” and “Is what is being played what I intended and actually desire?” from the fourth category. Of course, if the answer to the last question is ‘no’, and the gestural interpretation does not work in the scheme of the whole work, then the performer might consider the questions “What is the gestural context?” and “What is the context of the gesture?” or perhaps “Where does the musical energy create structurally significant moments in the gestures?” and “What defining characteristics, or ‘low-level’ musical constituents, contribute to the flow of energy in the gesture?” In doing so, the performer takes the option to change their focus from musical structure to musical context and musical energy.

The questions of the final three categories meld together frequently, as the performer addresses the integrated process of uncovering the gestural context, meaning and energy of the music’s internal gestural structures, and how to actually play them. Creating an meaningful interpretation must be translated in practice, so clearly, the last question of the whole catalogue is pivotal - “Is what is being played what I intended and actually desire?” This question also addresses the possibility that the performer’s interpretation developed from the information gleaned from asking the other gestural questions, may not work in aural reality. Thus, including practical experimentation on the instrument is an integral and essential part of this process because it makes sense of the theory.

### **6.2.1 Large-Scale Gestural Structure**

The questions of the first category, Large-Scale Gestural Structure, encourage the inquirer to identify primary structural elements and prominent compositional aspects with a macroscopic examination of large-scale musical form. This is a good place for the performer to begin their inquiry into the music because it addresses general, large-scale structure that may be easily visually traced by looking at recurring motific

patterns, changes in time signature, alterations in playing indications and tempo, timbral alterations, harmonic construction and divisions of movements or sections. First impressions need not always apply as investigation into small-scale gestures might reveal a different interpretation in the large-scale gestural structure. For example, what initially appears in the large-scale gestural structure to be a section of music that features a cantabile melodic line, a study of the small-scale gestural structure might reveal the section to be built from contrasting motific fragments that build up in tension and dissolve into new and contrasting development section. Therefore, it is important that the performer exercise flexibility in their approach and understand that interpretation is a process of metamorphosis.

### ***Questions***

- Where are the larger gestural structures?
- What defines these larger gestural structures?
- Where are the middle-scale gestural structures?
- What defines these middle-scale gestural structures?
- Is there a clear compositional method used to define the large-scale gestural structure?
- Are there recurring gestural types?
- What is the gestural context?

### **6.2.2 Individual Gestural Structure**

The second category, Individual Gestural Structure, inspires revelation of small-scale gestural structure with questions that alert the player to examine the defining characteristics of the music's smaller gestures. Specific musical constituents in isolation and in formation with each other are addressed in terms of how they create structure. General thoughts on the gestural context and gestural shape are also considered here.

These questions must be addressed at the instrument and in combination with the questions that consider musical energy and the playing of gestures. The issue of context is illuminated in this category, as the performer makes a more detailed examination of the musical construction. The gestural types initially felt intuitively will be justified and explained and put into the larger context. Here, the performer is filling in the details of the picture, from the sketch made in the previous category. With the following categories, the performer injects the character and action. Issues of compositional devices and compositional style will be addressed with these questions

as the performer makes a more detailed inquiry into the structure of specific gestural formations and their intended aural implications.

### *Questions*

- What are the shapes of the gestures?
- What is the context of the gesture?
- What pattern is created within the gesture and by the gesture?
- What are the boundaries of the gesture?
- What musical constructs define the gestures?
- What connects the motifs and fragments into forming a gestural shape?
- How does the gesture elide with the gestures that precede or follow it?
- How are recurring gestural patterns presented differently?

### **6.2.3 Gestural Shape and Musical Energy**

The third category, Gestural Shape and Musical Energy, addresses the aesthetic aspect of gestural meaning and energy by questioning the role and interaction of the musical constructs. To reiterate, musical energy is defined in this research as the motion and/or stasis created by the propulsion and protraction or interaction of the musical constituents. A micro and macroscopic analysis of the music's constituents reveals the piece's character and style. Furthermore, interpretative decisions based on understanding the large-scale integration of the musical constructs can be formalised. This category of inquiry encourages the player to identify what makes the music breathe.

In collaboration with the previous category of gestural inquiry, these questions encourage the performer to articulate the musical function of the small-scale gestural structures they identify, and connect them to the gestural function of the large-scale structures. Other schematic layers of the music may also be addressed. These questions demand answers that explain why the gestural structures are perceived as they are.

### *Questions*

- What defining characteristics, or 'low-level' musical constituents, contribute to the flow of energy in the gestures? For example, dynamics, rhythm, harmony, timbre or combinations.
- How do the defining characteristics, or 'low-level' musical constituents coalesce to create the flow of energy in the gesture?

- Where does the musical energy create structurally significant moments in the gestures?
- How does the musical energy define each gesture?
- What compositional method has been employed to impact on the gestural structure?
- What overall character do the gestures create for the music?

#### **6.2.4 Playing of the Gestures**

The fourth category, Playing of the Gestures, is the culmination of the other three analytical, cerebral categories of questions. This category's complexity and challenge lies in its concern with the realisation of intention.

Here, the performer deals with the actual playing and aural aspect of the musical gestures. The performer must make informed decisions on how to give life to the music by addressing technical issues specific to the instrument and specific to the music. The questions of this category also aim to inspire the performer to remain alert to what the gesture sounds like in the context of the music and in the air around them.

These questions concern technique, but they also involve the consideration of whether that which is created in time and space actually makes sense of the musical structures. It may be that the musical energy and musical meaning has been misinterpreted, and the performer has to reconsider what the intended character actually is. Only through playing the music throughout this process will the performer understand this. Thus, it is important that playing occurs simultaneously, before inappropriate gestures are formalised and learnt.

#### ***Questions***

- What technical issues need to be addressed to execute these gestures?
- Which technical approach is most appropriate? e.g. which bowing or fingering?
- What tonal colour/timbre is appropriate for this gesture?
- What compositional devices are used to create the intended effect? e.g. registral changes, dynamic contrasts, extended techniques.
- Does the way we play them make sense in the context?
- How do we play the recurring gestures differently whilst projecting the relationship and whilst maintaining a connection in the music? ie. How do we create contrast whilst projecting a unified whole?
- Where is rubato appropriate in the piece and where in the gesture?
- What aspects of the music suggest the use of rubato?

- How are the dynamics to be played and are they creating the intended gesture?
- Is what is being played what I intended and actually desire?

It is imperative that technical decisions are appropriate to the gestures of the music. A mere playing of the notes in the order they appear in the score does not constitute an adequate interpretation. In fact, the gestural shape must determine technical decisions. Thus, dynamics, rubato, timbre, harmony and rhythm must be addressed firstly in terms of what gestural formation they create and what techniques specific to the instrument can accurately and meaningfully translated that shape.

The actuality of realising the gestures demands focus, control and concentration. The player must be conscious of their technique whilst alert to the sounds and gestures they are creating. Resisting the inertia of what feels comfortable in the fingers and muscles, preferring favourite fingers or bows while becoming dull to the aural result is the greatest challenge. The player must constantly ask themselves whether what they hear is actually what they believe the music is about. This is a pivotal part of the process because this is when the music is ingrained into the body mapping and muscle memory.

### **6.3 CONCLUSION**

The four levels of this Catalogue of Gestural Inquiry reflect fundamental issues in practising music. Importantly, technical concerns are incorporated with a form of structural or gestural analysis to create a means of projecting an informed, intended aural interpretation of the musical context and meaning. Revisiting these questions throughout the learning process encourages interaction with the music, stimulates the senses and intellect and reminds the player of the musical focus. They inspire answers, or at least a degree of consideration in problem solving, that encourages the performer to find solutions within the music itself rather than from recordings, other people or tradition. This invites experimentation and exploration of the music, leading the performer to an independent, considered and meaningful interpretation where the gestures are played with intent.



## CHAPTER 7 - SCHWEITZER'S GLOSSARY OF GESTURAL TYPES

### 7.1 INTRODUCTION TO SCHWEITZER'S GLOSSARY OF GESTURAL TYPES

In his thesis, "Generation in the String Quartets of Carter, Sessions, Kirchner, and Schuller" (1966), Eugene Schweitzer aims to analyse, understand and explain the phenomenon of musical energy, or what he defines as musical "generation" (Schweitzer 1966, p. ii) in modern music. Schweitzer believes that generational impulses are more clearly defined in traditional music, stating that "This force is at its strongest and is most obvious during the simultaneous cooperative action of functional tonality and the traditional forms of rhythm, meter, tempo, and dynamics" (Schweitzer 1966, p. ii). However, he believes that such musical 'generation' is also an essential part of music that in some way subverts this traditional structure. Schweitzer offers a reinterpretation of generational forces with analyses of four modern string quartets.

The focus of Schweitzer's research on musical generational forces is on his concept of the "forward thrust" in musical energy. Schweitzer identifies this as "the continuum of purpose" in music (Schweitzer 1966, p. v). Schweitzer's further clarification of the term "generation" includes a discussion and "classification of generational elements" (Schweitzer 1966, p. iii) in which the significant role of gesture in music is illuminated. For Schweitzer, gesture functions as a divisible musical structure. To reflect this, Schweitzer offers a glossary of basic gestural types with abbreviations as symbols to supplement his analysis of generational forces. This glossary is the model on which the interpretive gestural analysis developed in this research is based.

Schweitzer outlines his "arsenal of basic gestures" (p. 36) as follows:

<b>S</b>	-	<b>Statement</b>
<b>D</b>	-	<b>Development</b>
<b>B</b>	-	<b>Build-Up</b> (of tension, usually with a motional sense)
<b>C</b>	-	<b>Cadence</b> (gives relative completion when without x (see below))
<b>R</b>	-	<b>Response</b> (to S or C)
<b>Ext</b>	-	<b>Extension</b>
<b>Susp</b>	-	<b>Suspension</b> (interruption of train of gestural force)
<b>Diss</b>	-	<b>Dissolution</b> (of a given level of tension)
<b>x</b>	-	<b>Expectation</b> (of a needed additional event)
<b>c</b>	-	<b>Completion</b> (used to qualify R, primarily)
<b>s</b>	-	<b>Sustaining</b> (holding out R or x)

Schweitzer offers “broader” (p. 54) gestural types and symbols to his glossary. These include:

<b>Br</b>	-	<b>Bridge</b>
<b>Res</b>	-	<b>Restatement</b>
<b>Rec</b>	-	<b>Recurrence</b>
<b>Rep</b>	-	<b>Repetition</b>
<b>Cont</b>	-	<b>Continuous</b>
<b>Intro</b>	-	<b>Introduction</b>
<b>Clx</b>	-	<b>Climax</b>
<b>Ant</b>	-	<b>Antecedent</b>
<b>Cons</b>	-	<b>Consequent</b>
<b>Func</b>	-	<b>Functional</b>

In discussion of this glossary, Schweitzer highlights by example that the symbols are not always used to describe the same figures and motives (Schweitzer 1966, p. 36). However, he believes that some figures do generally function in the same way. For example, “a rest is nearly always required after any motive which is used to express **Clx**, and an **R** gesture nearly always needs the feeling of rest or leap before it” (Schweitzer 1966, p. 37).

Charts entitled “Phrase, Sectional, and Functional Charts” (Schweitzer 1966, p. 56) display these symbols to illustrate the author’s analyses of “the functional and generational aspects of each movement” (Schweitzer 1966, p. 54), while brief accompanying discussions explain the symbolic charts. The charts reflect Schweitzer’s conclusions on the music’s large- and small-scale gestural functioning. This supports the idea expounded in this research, that musical gestures and the structures they create function on different schematic levels and these levels need to be acknowledged and addressed in analysis and performance. In his discussion of the music, Schweitzer considers the role of rhythm and tempo indications in considerable detail. Other musical constructs are set in this context of generational production. Interesting sections of each quartet’s movements are outlined, and specific details in the music are addressed for their generational impact on the musical structure.

Schweitzer’s use of his glossary is an adjunct to his analytical method that researches generational forces in twentieth-century music. He uses it to explain his understanding of gestural functioning in the musical examples. His conclusions offer general impressions of the music’s generational gestural structures and what define the structures. Issues of compositional structure gleaned from pitch analysis are also presented. Out of this, Schweitzer makes some general observations about the relationship between generation and structure in music, commenting that although the composer’s “own unconscious background idea and the inevitable outcome” might

suggest that the “continuum of purpose” shapes the musical structure, Schweitzer believes that “this quality cannot be found embodied in the generational materials themselves.” Schweitzer believes instead that musical structure influences the generational forces (Schweitzer 1966, p. 175). Schweitzer concludes, “Since the structural level at which generational force is felt and articulated is the phrase, the elements to be examined would have to be melody or gesture, including rhythm. In terms of influence of force, gesture, in its compactness, would be able to exert direct local influence on structure” (Schweitzer 1966, p. 176).

Schweitzer concludes his thesis with a very important point about ‘function’ that has been embraced in the gestural analytical method developed in this research. He states:

To make a final judgment on using the idea of generation in an approach to the analysis of aurally complex contemporary music, it has been found extremely useful in maintaining a sensitivity to the functional aspect. Without this sensitivity, which was more or less part and parcel of traditional analysis, analysis of modern music can often lapse into the study of lifeless technique. For traditional analysis, which may also lapse at times, this approach could easily be adapted to conventional music and might prove informative (Schweitzer 1966, p. 180).

The flexibility and its direct relationship to the aural reality of music that is cultivated in Schweitzer’s analytical method is admired, and this research hopes that it is transferred in its adaptation for practicing musicians.

## **7.2 THE GLOSSARY DEFINED**

In his research, Schweitzer neglects to comprehensively discuss his glossary of basic gestures and the terms are often used without detailed justification or their musical implication explained. This research aims to retain Schweitzer’s simplicity of terms. However, it will eliminate ambiguity by offering a modified Glossary of Gestural Types with concise definitions and clear explanations that are readily applicable to the performance score. Accommodating structural hierarchies, the terms of this glossary are flexible in their application and at least three levels of abstraction may be addressed, that is, the large-scale musical form, the middleground gestural formation and the internal, small-scale gestural structure.

Following are detailed definitions of the glossary’s gestural types. Definitions are largely contextual and are changeable in each instance by the unique interactions of

musical constituents. To exemplify some of the gestural types within a musical context, bars 42 - 88 of the first movement of Keith Humble's *A Little Sonata in Two Parts* (Red House, 1993) are presented in Figure 7.2.1.

**Figure 7.2.1** Keith Humble's *A Little Sonata in Two Parts* movt 1,  
bars 42 - 88.

Refer to the score marked

**Figure 7.2.1 - Keith Humble's *A Little Sonata in Two Parts*  
movt. 1, bars 42 - 88**  
in the inside pocket of this dissertation.

**Statement (S)** - To make a statement is to say or comment on something. Its meaning can vary from a declaration, allegation, proclamation, assertion, comment, suggestion, question, remark or measured comment. It is this amorphous emotional content of 'statement' that makes this gestural type difficult to generically define. Musical Statements vary on a scale of intensity and degree of musical energy. A powerful, assertive Statement, for example, might be a musical passage that features a forte crescendo, upward moving set of fast tenuto down bow crotchets. A contrasting Statement gesture is the introverted and whispered remark, such as a gesture that winds registrally downward, features the mute and sul tasto articulation. Statements may be rhetorical and do not demand a partnering gesture. (See bars 44 - 51 in Figure 7.2.1 for an example of a syncopated contrasting **Statement**.)

**Development (D)** - Traditionally, development can be interpreted as either an expansion of the original or an evolutionary process whereby something new is created. However, in this gestural glossary, the term **Expansion** functions to define a development in which the primary idea is elaborated, enlarged, expanded, augmented or extended. Thus, it is important to note that here, **Development** is defined as a process of evolution - in which the primary idea is evolved or transformed.

**Build-Up (of tension, usually with a motional sense) (B)** - A **Build-Up** gesture is one that is an intensification of the preceding gestures, or a process of layering or even a gesture that strengthens or reinforces in a developmental way what has already been heard/played. (For example, see bars 72 - 75 in Figure 7.2.1 for a **Build-Up** gesture.)

**Cadence (gives a relative completion when without expectation) (C)** - A **Cadence** gesture functions often in the micro structure, as a fulfillment, realisation, consummation or completion of the musical structure creating a sense of rest and repose. (See the last bar in the example for a **Cadence** point.)

**Response (to statement or cadence) (R)** - Schweitzer specifies that this functions as a **Response** to a **Statement** or **Cadence**. However, in this research, **Response** will only be used as an answer or reply to a **Statement** because a **Cadence** is a moment of repose and completion without expectation of another musical gesture. (Refer to the internal gestural structure of bars 44 - 50 and 54 - 68 for examples of micro structural **Statements** and **Responses**.)

**Extension (Ext)** - An **Extension** gesture is one that expands the musical material by extending, elaborating or decorating it's musical material rather than transforming it

into a new statement. (See the small-scale **Extension** of the C-natural and A-natural in bar 73 of Figure 7.2.1.)

**Suspension (interruption of train of gestural force) (Susp)** - The qualifying “interruption of train of gestural force” in brackets implies that a **Suspension** means a sudden, unexpected interference of gestural flow. Thus, Schweitzer is not referring to the traditional harmonic usage of musical suspension in which a note is held over to the subsequent chord creating a dischord waiting for a resolution. Here, a **Suspension** is a break, hiatus or interruptory gesture in the flow of musical events. (bars 52 - 53 in Figure 7.2.1 function as a **Suspension** of the syncopated sections that flank it.)

**Dissolution (of a given level of tension) (Diss)** - A **Dissolution** gesture is one that disintegrates, terminates or breaks up tension with the addition of another musical element. (The micro structure of bars 77 - 78 feature a **Dissolution** of the preceding climax with the introduction of breath marks and a *molto rit. e rubato*.)

**Expectation (of a needed additional event) (x)** - A gesture that carries anticipation of an actual or implied subsequent musical event. (The D-flat in bars 79 - 80 is an **Expectation** of the following completion gesture.)

**Completion (used to qualify response, primarily) (c)** - A conclusionary gesture, functioning in both the macro and micro structure. (bars 81 - 88 is the **Completion** gesture that finishes this movement.)

**Sustaining (holding out a response or expectation) (s)** - A **Sustaining** gesture is a prolongation or protraction of a musical gesture so that the inevitable, subsequent gesture is delayed. This is different to an **Extension** and **Development**, a **Development** gesture is a movement towards something new, an **Extension** gesture is an elaboration of what is already there. (bar 74 is an example of a **Sustaining** gesture.)

Definitions of Schweitzer’s “broader” (Schweitzer, 1966, p. 54) gestural types follow:

**Bridge (Br)** - A **Bridge** is a gesture that connects two gestures or gestural sections. for example, often rests function as a **Bridge**. (bar 71 is a **Bridge** from the syncopated section to the subsequent **Coda**.)

**Restatement (Res)** - a reiteration of previous statement.

**Recurrence (Rec)** - A **Recurrence** is a gesture that reappears at a subsequent point in time.

**Repetition (Rep)** - An immediately repeated gesture

**Continuous (Cont)** - An uninterrupted gesture that continues without stopping.

**Introduction (Intro)** - An **Introduction** is a statement gesture that functions as a prelude to a piece or to another section of music. This often functions in the macro-structure.

**Climax (Clx)** - The **Climax** gesture is a pivotal culmination gesture or point of structural significance of a piece or section of music. It can also be high point of a single gesture.

**Antecedent (Ant)** - A statement that functions as the preceding or first statement in a two statement section. A **Consequent** gesture is expected.

**Consequent (Cons)** - A statement related either motivically, rhythmically, harmonically or texturally to the preceding gesture and functions as the responding or second statement in a partnered sentence.

**Functional (Func)** - An unelaborated and undecorative gesture with structural purpose.

## Additional Gestural Types

Additional gestural types relevant to performer's needs were found to be necessary and these have been devised especially in this research. These are:

<b>U</b>	-	<b>Unwind</b>
<b>A</b>	-	<b>Arrival</b>
<b>F</b>	-	<b>Fragmentary</b>
<b>Cd</b>	-	<b>Coda</b>

**Unwind (U)** - opposite of **Build-Up**, and different to **Dissolution**, tension is released, leading towards a **Cadence**. (See the middleground gestural structure of bars 76 - 80 of Figure 7.2.1 for an example of an **Unwind** gesture.)

**Arrival (A)** - point that previous gestures have been leading giving a sense of fulfillment. (The capped accented notes of bar 73 are an **Arrival** gesture.)

**Fragmentary (F)** - A gesture that is created from segments of other gestures.

**Coda (Cd)** - Functioning in the macro-structure, this is a large-scale conclusionary gesture. (See bars 72 - end of Figure 7.2.1.)

### **7.3 THE SCHWEITZER GLOSSARY IN PERFORMANCE MODE**

This Glossary of Gestural Types is simple, yet its interpretive style and direct application to the music makes it a potentially potent analytic resource for performers. Such an analytic tool is useful in a number of fundamental ways. Firstly, the language used in the glossary is familiar and immediately accessible by the performer. The gestural types are evocative and have an emotional impact that implies more than structural musical function. They allude to an emotive musical effect that is loaded with a notion of consequence. Thus, it is perfectly suited to adapt into a practical method of interpretive analysis.

Many performers have a 'sense' of the gestural shapes in the music they play. This sense of shape often includes an idea of how the music develops, where the music goes and how it should sound. The gestural interpretive process developed in this research is a formalising process in which the performer, by applying descriptive gestural labels to the music, is encouraged to justify their musical intuition. The performer must question the foundations of their intuitive responses by articulating exactly what the shapes or gestures are, what in the music suggest and support these shapes and how the gestures interact to create the musical character. This process of informed and decisive articulation also encourages the performer to directly consider how to make these gestural shapes become an aural reality by addressing what is practically necessary. By identifying, labeling and putting into a context unfamiliar and complex musical structures, the empowered performer can present an assured performance with a pure understanding of the music.

Demanding clear intention and integrity of thought, application of the glossary encourages the performer to be analytical in a musical way thus facilitating a profound level of musical awareness. If intention is present, then a unified performance can



transpire. This melding of analysis and interpretation means that intention becomes an integral and natural part of reading the score.

## **7.4 HOW TO USE THIS GLOSSARY**

The analytical method outlined in this research addresses compositional processes from an interpretive angle by guiding the performer to make interpretative sense of aurally complex compositional styles. Its descriptive foundation consolidates the function of gestural shapes as aural actualities. This process is flexible in its application. It can be a spring board for deeper analysis, whatever that means for the individual performer; or it can be stripped back and used simply. Such flexibility makes examination of all musical structural levels possible, depending on the performer's individual preference. However, the performer is encouraged to consider the whole form of the piece; to see the overall shape of the music as well as make sense of and contextualise the gestures on an individual level.

The gestural types of this glossary are translated onto an annotated score from which the musician can learn, practice and perform. In such, the analysis exists as a practically readable score that is simple, direct and more easily translated by the performer than a separate graphic or descriptive analysis. The result is an analysis that is an active and integrated part of the practical process of learning a piece of music.

## **7.5 CONCLUSION**

Applied in collaboration with the Catalogue of Gestural Inquiry, this glossary is used to articulate the musical decisions of the performer, to explain the musical score and to reveal interpretive considerations. It functions as an illustration of the performer's intentions, as well as the musical intentions of the composer as perceived by the performer. Gestural types are illuminated to the performer in a process of combining intuition, structural analysis, analysis of musical constituents and trial and error on the instrument. The aural reality of the interpretation has the greatest impact on the what shape the gestures take. However, application of the glossary results in a concrete guide to interpreting a specific piece. The following gestural analysis of Keith Humble's *A Little Sonata* is a product of this interpretive gestural analytic method.

# CHAPTER 8 - ANALYSIS

## KEITH HUMBLE'S *A LITTLE SONATA IN TWO PARTS*

### 8.1 INTRODUCTION

This research fashions a gestural interpretive analytical process to test the hypothesis that **A performer's analytical understanding of new music's gestural context facilitates an efficient and effective practice process and a meaningful and accurate interpretation in performance.** In this results chapter, this gestural interpretive analytical process as outlined in previous chapters is tested with a case study examination from the repertoire of late twentieth-century solo cello music, Keith Humble's *A Little Sonata in Two Parts* (1993).

Keith Humble's 1993 Sonata was composed in consultation with Tasmanian cellist, Christian Wojtowicz and is clearly written specifically for the cello. It is a miniature that displays a multitude of different and contrasting gestural structures that function differently on multiple structural hierarchies. The work's pithy and condensed nature, dramatic aural representation and aphoristic compositional style makes this work a perfectly appropriate case-study for the gestural interpretive process developed in this research.

### 8.2 ANALYSIS

In this research, Keith Humble's *A Little Sonata in Two Parts* underwent the process of inquiry and experimentation, as detailed in this study's discussion of methodology (Chapters 5, 6 and 7). Consequently, a solid and cohesive interpretation of the function and role of the gestural configuration in the different structural levels of the work was achieved. This interpretation is shown in this chapter as actual, physical results of testing this research's gestural analytic process. These results include an annotated score (Figure 8.2.1) and a recording (Figure 8.2.2) of a performance of the work. Together, these practically analytical results communicate one meaningful interpretation of the work. Thus, the score and recording are an active consequent of the method of practical analysis devised in this research. Furthermore, the continuity of these results positively test and support the hypothesis of this study.

The annotated score (Figure 8.2.1) is a graphic representation of the gestural analysis of the work. Questions from the Catalogue of Gestural Inquiry were asked of the music and gestural structures were established and labeled according to the Glossary of Gestural Types. Thus, the score illustrates how the performer can use the Glossary of Gestural Types to articulate and describe their perception of the gestural energy in the piece. The score reveals the function of the gestural formations within the small-scale and middle-scale structural hierarchies, as interpreted by the gestural analysis employed in this research. For practical reasons, of space and ease of reading, the large-scale gestural structure is outlined in words, in 9.2.1. The score also shows the *Sonata*'s harmonic construction of 44 twelve note aggregates, discovered while researching this piece, and how they relate to the gestural structures. This score can be used in practice to guide the performer in making technical decisions that are appropriate for achieving the desired gestural shape and character. The performer is encouraged to program the technical requirements for fulfilling the intended gestural structures into the muscle memory in practice so that the performance is free from intellectual distraction.

The recording (Figure 8.2.2) offers a sonic interpretation of the gestural functioning as illustrated in the score. It reveals how fast the gestures pass by the listener, yet, how important it is that each gesture's context is understood by the performer so that the piece is conveyed with integrity and with a feeling of meaningful progression.

A detailed examination of the gestural functioning of the structures within the piece is offered in Chapter 9. This discussion follows the structure of the questions in the Catalogue of Gestural Inquiry in which the focus on the music moves from a broad analysis to a detailed examination of the work. Technical considerations for performance are included in this investigation.

### 8.3 CONCLUSION

The results of the gestural interpretive analysis presented in this research are not definitive, as there are many different interpretations desirable from each piece of music. However, it offers one performer's interpretation of a complex solo musical structure from the late twentieth-century that has a continuum of intent and a complete perception of the gestural formations that makes musical sense within the different structural hierarchies. This continuity confirms the success of the gestural analytic process developed in this research.

**Figure 8.2.1 - Graphic Gestural Analysis of Keith Humble's**  
*A Little Sonata in Two Parts*

Refer to the score marked

**Figure 8.2.1 - Graphic Gestural Analysis of Keith Humble's**  
*A Little Sonata in Two Parts*  
in the inside pocket of this dissertation.

**Figure 8.2.2 - Recording of Keith Humble's *A Little Sonata***

Refer to the attached recording of  
**Keith Humble's *A Little Sonata in Two Parts***

# CHAPTER 9 - DISCUSSION

## KEITH HUMBLE'S *A LITTLE SONATA IN TWO PARTS*, A GESTURAL INTERPRETATION

### 9.1 INTRODUCTION

Based on the Catalogue of Gestural Inquiry and using the Glossary of Gestural Types, this discussion attempts to answer questions of gestural structure and interpretation of Keith Humble's *A Little Sonata in Two Parts*. The gestural interpretive analytic process outlined in Chapters 5, 6 and 7 is employed to alleviate problematic interpretive issues. The analytical data offered in Chapter 8 are the graphic and aural results of the interpretation discussed in this chapter.

This commentary reflects the structure of the Catalogue of Gestural Inquiry by telescoping the focus inwards, from a broad analysis to a specific examination of the internal gestural structure and how to play it in context. Firstly, the large-scale gestural structure is addressed. Secondly, the individual gestural structure is revealed. Following that is a detailed account of the *Sonata*'s gestural shape and musical energy. Included in this discussion are practical suggestions for the projection of the work in performance. The character that evolves from the gestures is also addressed. Formal conclusions drawn from this analysis are offered in the subsequent Chapter 10 - Conclusions.

The result is an individual, holistic study of *A Little Sonata in Two Parts* in which the music is addressed in terms of the interpretation and execution of its gestural structure.

### 9.2 LARGE-SCALE GESTURAL STRUCTURE

#### 9.2.1 Where are the Large-Scale Gestural Structures? and What Defines these Large Gestural Structures?

*A Little Sonata in Two Parts* is composed of four movements that are divided into two parts. Attaccas at the end of movements two and three suggest that the first movement defines part one, while part two is created from movements two, three and four.

Although the movements are segregated into 'Parts', each movement maintains an autonomy of musical style and character. However, similar devices of gestural layering and development are employed for each movement and differences in character are created through variation in the treatment of the musical constituents. Such variation reflects the level of musical energy, or the level of musical propulsion and protraction, offered by the composer and interpreted by the performer.

The first movement forms the first 'part' of the *Sonata* and is constructed from five gestural sections that are defined by changes in the constituents and therefore character of the music. These gestural sections include an **Introduction** (bars 1 - 12), a **Build-Up** to a **Climax** (bars 13 - 43), followed by a contrasting **Build-Up** (bars 44 - 70), and a **Coda** (bars 71 - 88) that is fragmentarily reminiscent of the **Introduction**.

The second part begins with the second movement. The second movement functions in the large-scale gestural structure as an **Introduction**. This section layers similar gestures that are treated with different timbral effects. The third movement is a **Development** in which the layering of gestures continues. However, here the gestures are fragmented and the playing indications create an urgent character. The fourth movement functions in the large-scale gestural structure as a **Coda**. Again layering techniques feature, and Humble's treatment of this device (including repeating tones) creates a **Continuous Build-Up** to the **Cadence**.

### 9.2.2 Where are the Middle-Scale Gestural Structures? and What Defines these Middle-Scale Gestural Structures?

The middle-scale gestural structures of this *Sonata* are defined by changes in gestural configuration as determined by alterations in the activity of the musical constituents. This creates a clear framework within which the colour, shape and function of the individual gestures are activated. The practice score offered as data in Chapter 8 clearly illustrates gestural functioning in the middle-scale of the work. The musical constituents that determine the different characteristics of the middle-scale gestural structure and how gestures within the small-scale structure function within them are also illustrated in the score-analysis of the work. Salient features of these structures will be pointed out in the ensuing discussion in this chapter.

The first movement begins with an **Antecedent** (bars 1 - 3) and **Consequent** (bars 4 - 5) structure that is **Completed** (bars 6 - 12) after a **Suspending** breath mark.. This is followed by a **Statement** (bars 14 - 23) and a **Response** (bars 24 - 28) which are built on harmonics and short note fragments. Following, an **Antecedent** (bars 28 - 35) and **Consequent** (bars 36 - 40) gestural structure leads to a **Build-Up** (bars 41 - 42) to a **Climax** (bar 43). This precedes a change in character with a short note **Statement** (bars 44 - 51) that is **Suspended** (bars 52 - 53) by a gesture of framing chords, breath marks and a change in timbre. The subsequent **Antecedent** (bars 54 - 62) and **Consequent** (bars 63 - 68) gesture heralds a **Cadence** (bars 69 - 70), **Suspension** pause, and **Bridge** (bar 71). A **Suspending** breath mark precedes a **Build-Up** (bars 72 - 76), that spills into an **Unwinding** gesture (bars 76 - 80). A **Completion** gesture (bars 81 - 88) finishes the movement and part one of the work.

The second movement is built from an opening **Antecedent** and **Consequent** gesture (bars 1 - 12). This is followed by a **Build-Up** (bars 12 - 15) that leads to a **Climax Statement** (bars 15 - 18) and **Response** (bars 18 - 26). This **Response** gesture is **Sustained** (bars 28 - 33), **Sustained** and **Recurred** (bars 34 - 40), and **Sustained** and **Developed** (bars 41 - 46) until the final **Cadence** (bars 47 - 49).

The third movement is a sequence of four related but contrasting **Statements** of Tempo 1 (bars 1 - 17, 19 - 21, 23 - 30, 33 - 36) that alternate with four partnering related but extended and finally developed *piu mosso* **Responses** that function in the middle-scale gestural structure as **Build-Ups** (bars 18 - 19, 22, 31 - 32, 37 - 38).

The fourth movement begins with an eight-bar **Introduction** (bars 43 - 50) including an **Arrival** and **Build-Up** (bars 43 - 46) that is familiar from the opening of the piece, which moves into a cantabile **Response** (bars 46 - 50). Following is a protracted, **Continuous Coda Build-Up** (bars 51 - 62) that is **Extended** (bars 62 - 64) and **Dissolved** within the final **Completion** (bars 65 - 70).

### 9.2.3 Is there a Clear Compositional Method Used to Define the Large-Scale Gestural Structure?

#### **The Sonata's Pitch Material and Large-Scale Gestural Structure.**

This piece is composed from 44 twelve-note aggregates (see Appendix III) in which the last note of aggregate 22 (which is also the first note of aggregate 23), or the half way point, is the last note of the second movement. Therefore, even though the listener hears the first part as movement one, and the second part as movements two, three and four, the pitch material divides the first part as movements one and two and the second part as movements three and four. Furthermore, in Humble's original score



(Appendix IV), he restarts his numbering of the bars in movement two and three, but movement four follows on from movement three, which could be a reflection of this pitch structure. Thus, Humble's distinction of what defines the 'two parts' of the *Sonata* is rather slippery. Is it the aural separation between movements one and two that defines the 'parts'; or perhaps it is the harmonic division between movements two and three where although the aggregates traverse the movements as in the other movement divisions, here the central aggregate finishes with the last note of the movement? There is no definitive answer to this question of distinction. What is interesting is that the query is valid and open to individual interpretation. This discussion uses the interpretation that the part one is movement one and part two is movement two, three and four since the listener hears the parts are divided as such.

The aggregates elide as well as abut. The elisions and abutments occur in patterns which form palindromes. This suggests that, most likely, there are important relationships between the internal harmonic structures of the aggregates. Such involved harmonic analysis of the piece is beyond the scope of this research, but should be considered in future research.

The aggregates are traced in the following bars :

- 1 - movement 1, bars 1 - 4
- 2 - bars 4 - 12
- 3 - bars 13 - 23
- 4 - bars 24 - 31
- 5 - bars 30 - 33
- 6 - bars 33 - 35
- 7 - bars 36 - 40
- 8 - bars 40 - 43
- 9 - bars 44 - 51
- 10 - bars 52 - 53
- 11 - bars 54 - 62
- 12 - bars 63 - 69
- 13 - bars 69 - 72
- 14 - bars 73 - 78
- 15 - bars 76 - 80
- 16 - bars 81 - movement 2, bar 3
- 17 - movement 2, bars 2 - 5
- 18 - bars 5 - 11
- 19 - bars 11 - 16
- 20 - bars 16 - 18

- 21 - bars 18 - 38
- 22 - bars 34 - 49 (end of movt. 2)
- 23 - bars 47 - movement 3, bars 6
- 24 - movement 3, bars 6 - 10
- 25 - bars 10 - 13
- 26 - bars 13 - 16
- 27 - bars 16 - 19
- 28 - bars 19 - 21
- 29 - bar 22
- 30 - bars 23 - 27
- 31 - bars 27 - 30
- 32 - bars 31 - 32
- 33 - bars 33 - 37
- 34 - bars 37 - 38
- 35 - bars 38 - 42 (end of movt. 3)
- 36 - bars 41 - movement 4, bars 43
- 37 - bars 42 - 46
- 38 - bars 46 - 50
- 39 - bars 50 - 52
- 40 - bars 53 - 58
- 41 - bars 58 - 60
- 42 - bars 60 - 63
- 43 - bars 63 - 64
- 44 - bars 65 - 70

### 9.3 INDIVIDUAL GESTURAL STRUCTURE

The questions of gestural style in this section of the Catalogue of Gestural Inquiry are addressed specifically within the body of this discussion chapter. However, it is possible to alert the reader to some general issues concerning the *Sonata's* individual gestural structure.

This *Sonata's* gestural style is aphoristic and concise. The framework contains small gestural structures that interlock to create larger gestures. See, for example, the **Dissolution** gesture in bars 10 - 17 of the third movement in which fragmentary **Statements** and **Responses** dissolve together into the **Build-Up Response** (bars 18 - 19) of the following *piu mosso*. Another example is in bars 76 - 80 of the first movement where a three-note **Statement** in which the duration of the notes gets

progressively longer is followed by a two-note fragment, a breath mark **Suspension**, a three-note and two-note semiquaver **Dissolution** followed by a two-note **Arrival** that encompasses a minim duration, and a dotted minim **Expectation**, these fragments together create a larger scale **Unwinding** gesture. The gestures of this work also feature specific articulation markings and playing indications. These are often rapidly altered, for example bars 31 and 32 of the third movement feature accents, capped accents, staccato, tenuto, harmonics and double stops. This example also illustrates extreme contrasts of dynamics, which is also characteristic of Humble's compositional style. This epigrammatic compositional material determines the musical structure as it creates the piece's aural contrasts in performance.

In addressing the questions of this second category of the Catalogue of Gestural Inquiry, it becomes clear that motivic relationships are traceable throughout the work. This creates aural unity and familiarity. Recurring rhythmic structures are common. One example of this is the opening dotted quaver chord and its semiquaver extension. This rhythmic cell is traceable in gestures throughout the work. However, it functions mainly as a unifying device for movements one and four. Examples of literal translations are in bars 4, 17, 30, 52, 73, 74, 76 in the first movement and bars 45, 50, 65 in the final movement. This cell is also traceable in different forms, such as in bars 42 and 78 in the first movement and bars 42, 46, 50 and 65 in the fourth movement. Recurrence of motivic fragments suggest compositional unity to the aware performer. This reminds the player that modern music also has motivic familiarity that may be projected in performance.

Another obvious recurring motivic fragment is the repeated semiquaver cell that has its roots in the second movement where repeated notes appear as quavers, (see bars 21, 26, 33, 40). However, in the third movement, it gains momentum and dynamic power, such as in bars 11, 12, 14, 38, 39 and 40. By the fourth movement, this fragment takes on greater structural importance and contributes to the layering **Build-Up** gestural configuration that drives the musical energy in this movement. This fragment contributes to the creation of a new context with each recurrence. It is interesting to consider that it creates unity of form and difference in musical character and gestural function simultaneously. The impact of this on the piece is perhaps only barely perceivable to the one-time listener. However, for the performer, knowledge of this helps to make sense of seemingly disparate forces. The performer with an understanding of the motivic relationships can perceive the piece as connected whole. Practically, projection of those relationships can be achieved by attending to accurate practice of the correct rhythms and dynamics. Just as the skilled and aware recitor of Shakespeare who understands how the interactions of the Shakespearean language

come together to create a significant communication of meaning, so too will the alert performer of this music project the intended character with sensitivity to structure and context.

The *Sonata* is a miniature, compacted musical offering in which every compositional device is important to consider in performance. The rapid fluctuations in the musical constituents mean that the performer must ensure that the changes occur instantly, without doubt or consideration. Rubato can be employed to create musical impact within the structure. For example, in bar 3 of the third movement, the **Climax** of the B-flat harmonic to be played *ff* poss. is more effective if time is taken to ensure accurate placement of the left hand in harmonic position.

## **9.4 GESTURAL SHAPE AND MUSICAL ENERGY, INCLUDING CONSIDERATIONS FOR PLAYING OF THE GESTURES**

### **9.4.1 What Defining Characteristics or ‘Low-Level’ Musical Constituents Contribute to the Flow of Energy Created in the Gestures?**

**How do the Defining Characteristics, or ‘Low-Level’ Musical Constituents Coalesce to Create the Flow of Energy in the Gestures?**  
**Musical Constituents and their Impact on the Gestural Structure**

The impact of the musical constituents on this work’s gestural structure is immediately obvious. Often, the musical constituents are responsible for the gestural structures of this piece. Their interaction dictates the gestural quality. Thus, the performer pays particular attention to these interactions to make interpretive sense of the notes. Following are a few initial, notable examples of interactions of the musical constituents which contribute to the gestural structure and intrinsic character of this work. These examples are drawn from the data collected in the gesture-by-gesture analysis (see Appendix II). Suggested interpretation of gestural formation and technical issues concerning how to play these gestures are also addressed.

### ***Dynamics***

Dynamics galvanize the structure and character of Humble’s *Sonata*. They take on structural responsibilities in that they are extreme and specific to the particular note they accompany and the context in which they appear. For example, in the third movement,

almost every note has an individual dynamic marking, and this creates the small-scale gestural structure. Here, the dynamics create wave-like structures out of the **Statements** and **Responses**, with complementing **Suspending** rest gestures, (see bars 1 - 3). In playing this, the cellist addresses each note as an individual gesture and decides what the dynamic context is and how the notes function within that context. Most important is that the cellist hear whether their dynamic interpretation of the markings is in fact accurate. Such dynamic specification impacts dramatically on the musical energy of the music. It emphasises the contrast between this movement and the comparably rhythmically static second movement. Furthermore, in combination with the short notes that traverse the triple metre, the dynamic intensity creates a forward moving sense of energetic tension. Slower paced **Build-Ups** and **Statements** of the previous movements are replaced with a fast moving, eagerly changing dynamic. This change in energy drives the 'generational' structure of the second part of the *Sonata*, in that this movement leads towards the **Coda Climax** in the fourth movement. (9.4.3. identifies other notable wave-like structures composed from different gestural formations.) In the given example above (bars 1 - 3), the cellist plays the first D-sharp with a long bow and the short staccato B-natural as an up bow at the tip. During the subsequent rests, the bow is retaken to start the **Build-Up** gesture at the frog so that the F-sharp is played in the middle of the bow which facilitates the F-natural to be played from the lower half of the bow and end at the tip. The **Climax** harmonic can then be played as a fast up bow which creates a contrasting harmonic timbre. A down bow on this **Climax** harmonic could sound more strident than is appropriate for the context. This choice of bowing also allows for the following **Response** in bar 4 to start comfortably on a down bow.

The **Coda** of the fourth movement creates a stark contrast to the third movement in that it has very few dynamic markings. Therefore, in this section, the performer has to attend to the interaction of rhythmic groupings and voicing for an effective interpretation. A detailed discussion of interpreting this gestural structure is elucidated in the section on *Rhythm, Meter and Playing Indications*.

### ***Articulation and Timbre***

Reflecting the dynamic markings of this *Sonata* are the timbral contrasts that are created by differences in articulation. These are important dictating elements in the gestural structure. Further to this, executing the articulation creates specific demands on the performer. These timbral contrasts make this *Sonata* particularly cellistic, rather than an exercise in musical composition. Humble uses harmonics, pizzicato, marcato,

flautando, sul pont, tremolo, double, triple and quadruple stops and he ensures these can be executed effectively. See, for example, the rest before the harmonic in bar 32 of the third movement, this has a dual function, firstly it gives the performer time to assume the appropriate hand position for the harmonic. However, it also functions musically as a 'breath' before the **Climax**. Humble's choice of timbral contrast and inclusion of a punctuating rest also impacts greatly on the musical energy of this movement. The rest creates a connectedness between two different gestures. Furthermore, it maintains this *Sonata's* context of contrasts which the cellist is responsible for emphasising in performance. This gesture is similar to the B-flat of bar 3 in the same movement discussed above. However, in the context of the piece, bar 32 is a larger scale **Climax** point than bar 3. Thus, the cellist plays this harmonic on a down bow for immediate articulation and greater depth of sound. This also facilitates the appropriate power to complement the following triple stop. To emphasise the **Climax** point of this section, it is suggested that this triple stop be played in two parts (ie. lower strings and then higher strings) rather than in a single sweeping motion.

Another example of the impact of articulation on gestural structure are highlighted by the **Bridging** rests in the **Build-Up, Response, Sustaining, and Sustaining Recurrence** section through bars 15 - 41 of the second movement. The rests in bars 18, 27, 33, 40 function as **Bridges** between the layers of gestures created. However, they also facilitate ease of execution for the cellist, as each subsequent section requires a change of articulation. Following the rest in bar 18, the cellist changes register and retakes the bow closer to the fingerboard to achieve a *pp* sustained timbre. After the rest of bar 27, the bow is sul ponticello at the tip and tremolo, which is the exact opposite of the articulation that starts the previous gesture. Following the **Bridge** rest of bar 33, a flautando *p crescendo - diminuendo Sustained* gesture in the high register creates a dramatic contrast to the previous staccato **Response** of bar 33. As with the gesture starting in bar 18, the bow is back at the frog and on the fingerboard, although much lighter this time to achieve the flute-like timbre. Finally, the **Bridging** rest in bar 40 is as short as it was in bar 18. However, the cellist will already be in the upper half of the bow and sul ponticello from the previous gesture, therefore only needs to change to tremolo and play with a pianissimo dynamic. Humble is clearly concerned with playing considerations in this collection of layering gestures. Attention to such detail suggests that he wanted the contrasts of articulation to be instantaneous and sound without an initial attack. This clearly contributes to the large-scale gestural **Build-Up** of this movement. Interestingly, in the original score, the tremolo in the **Sustained Development** that follows this section in bars 41 - 45 actually lasts for four bars and includes the A-natural of bar 44, not only the E-flat and B-natural of bars 41 - 43 as published.

### *Rhythm, Metre and Playing Indications*

Throughout the work, Humble's use of articulation and rhythmic construction creates a duple versus triple feel that disguises the metre of the piece. For example, throughout the third movement, the intensity of the short notes is compounded by the articulation and dynamics. However, the composition of the rhythmic structure and articulation masks the metre in that off-beats are accented and rests appear on the primary and secondary beats of the bars. The longer, more legato gestures, such as in the opening of this third movement traverse the beats, so that the metre is again obscured. The aural result of this compositional idea is an uneasy friction in which the musical energy moves between propulsion and protraction. This is reflected in the playing indications of this movement. The metre is masked by the rhythm and articulation, however, it is also to be played "with a gentle lilt". Such an indication makes interpretive sense of the unbalanced rhythm and contributes to the intended character of this movement. This movement moves past with relative swiftness. Thus, the short notes should be played with air between them, lightly off the string and within the correct metre. Rubato can contribute to the "gentle lilt" as the tempo alternates between tempo 1 and the irregular treatments of the *piu mosso*. This is a movement of dramatic dynamic contrasts. However, the playing indication suggest it is not a movement of spiky and bitey articulation like the syncopated section with richly notated dynamics of bars 44 - 68 in the first movement. This section of the first movement swings without a strong sense of the first beat. However, the character created is altogether different. In contrast to the third movement, the musical energy of this first movement section is not one of urgent forward propulsion, rather it sits back feeling the off-beats in a jazz style. Of course, the *piu mosso* sections of the third movement have much to do with this forward propulsion of energy. So too do the proportionally more extreme dynamic contrasts and presence of *sforzandi* and *f* and *ff* attacks.

The playing indications of this third movement also have large-scale structural impact. They define the four sections of this movement. The performer's awareness of this will help to project the layering effect these sections create. In performance, special attention is given to connect the recurrence of the tempo 1 with accurate *piu mosso* sections. One way of practicing this movement is to play all the *piu mosso* sections one after the other, and ensure that the differences between them are practised into the fingers. For example, the first (bars 18 - 19) has dividing rests and all the notes are accented. The second (bar 22) has no rests, asymmetrical accents and accompanies an *accelerando*. The third (bars 31 - 32) is marked *agitato*, each note has a specific dynamic and articulation and with the exception of the last double stop, has the same rhythmic structure as the first *piu mosso*. The fourth (bar 37) lacks specific dynamics

however, it recalls the rhythmic structure and articulation of the second *piu mosso* and the suspending rests are familiar from the first *piu mosso*, here though they are quaver rests.

### ***Combined Musical Constituents***

Interpretation of the fourth movement demands attention to more than just a couple of musical constituents, as no single or small team of elements dictate the gestural structure more than others. The performer may attend to the innate compositional structure to illuminate the gestural structure and musical character in this case. This movement, the only movement with a title, “Epilogue”, is largely a **Coda** with an eight bar **Introduction** (bars 43 - 50), fourteen bar **Continuous Build-Up** (bars 51 - 64) (In the original score, Humble marks this section “Coda”. This has been omitted in the published version), and six bar **Completion** (bars 65 - 70). The **Introduction** and **Completion** are characteristically and gesturally reminiscent of the first movement. However, creative interpretation of the **Build-Up** section is necessary because Humble has included only few dynamic and articulation markings for notes with static rhythmic shapes. The gestures of this “Coda” are composed of two voices and punctuating rests. The two voices are; x) repeated triplet quavers that feature an accent on the first note and staccato second and third notes, and y) repeated two note, *sfz* accented semiquavers.

The voices create a pattern as follows:

4 of x, rest, 3 of x, rest, 2 of x, rest, 1 of x, y  
3 of x, rest, 1 of x, rest, 1 of x, y  
2 of x, y (this is an exception to the pattern in which y always follows 1 of x. Significantly, in the harmonic material, an elision of aggregate 40 and 41 occurs.)  
1 of x, rest, 1 of x, y  
2 of x, rest, 1 of x, y  
2 of x, rest, 1 of x, y  
1 of x, rest, 1 of x, y

This interpretation, that reflects the motivic voicing, requires the performer to play the triplet repeated notes and suspending rests as a **Build-Up** gesture to the **Climaxing** repeated two note gesture. The end result of this interpretation is seven layers of uneven lengths. The dynamics of this section are noticeably absent. The cellist is therefore advised to start this **Build-Up Coda** as marked (*p*) and gradually increase the dynamic with each new layer. Internal waves in dynamic will create interest for



this section and contribute to the building tension. The staccato and accented articulation of the repeated notes means that this gestural structure is executed at the frog of the bow. Thus, a large degree of dynamic flexibility is available to the cellist. For example, one interpretation is that the cellist aims for a greater dynamic for the **Climax** on motif y in bar 56. This is contrasted by pulling the dynamic back in the subsequent repeating of 2 of x, y. The low F-natural on motif y in bar 59 is another point of **Arrival** from which the cellist can release the final **Build-Up** that **Climaxes** properly three bars later (bar 62). This repeated pattern section leads to an unusual contrasting **Build-Up Extension** gesture (bars 62 - 63) featuring an ascending scale of 18 quaver pizzicato notes which resolves with the **Completion** gesture (bars 65 - 70) that finishes the work.

The **Build-Up** gestural configuration of the fourth movement extends the **Build-Up** layering of large-scale gestural structures started in the third movement. However, this creates a different **Build-Up** effect from what has occurred before in that the layering creates a strengthening or reinforcing effect. The cellist sounds a relentless series of repeated notes in which the pattern of occurrence is unbalanced. As with the rest of the piece, the listener is guided through an uneasy tension in which the musical energy is pushed forward and then suddenly pulled back before falling off the musical cliff. This layered **Build-Up** leads the listener to another musical cliff with an expectant, upward moving scalar section that leads to the *Sonata's* **Completion** in which the musical energy is sufficiently resolved with longer notes, contrasting timbral effect and two tempo changes. While the **Build-Up** of this movement is relatively protracted, it is advised that the final **Completion** gesture is not exaggerated. The performer is reminded that this is a work in miniature, and the **Completion** is only six bars long. Practically, there is not enough time to make more of this cadential point. Furthermore, in terms of the context of the whole piece, it would be inappropriate to make this **Completion** more significant than the work demands.

#### 9.4.2 What Compositional Method has been Employed to Impact on the Gestural Structure?

##### **Aggregates and Gestural Structure.**

In investigating the interaction of the musical constituents and their impact on the musical gestures of this *Sonata*, it is apparent that the harmonic material used to compose the work has a significant relationship to the gestural framework. Indeed, the 44 aggregates that make up the harmonic material of this piece function as more than surface material for the *Sonata*. The way that they are stretched across the frame of the

piece impacts greatly on the gestural structure. Often, the middleground gestural framework reflects the formation of the aggregates. Furthermore, when gestural frameworks are ambiguous, attention to the aggregate formation and its interaction with the musical constituents can reveal a clear and meaningful interpretive structure. Such analytical insight is liberating for the performer, because it can lead to a clarity of interpretation. What follows is an account of where interpretation of the gestural structure is initially ambiguous, and how these ambiguities are addressed so that a lucid and meaningful interpretation can be achieved. Examples of where gestural structures are immediately apparent and how the aggregates that create them clearly reflect their structure are also highlighted in this discussion. Technical and cellistic issues of interpretation complement the analysis.

The **Introduction** of the whole *Sonata* is clearly delineated as aggregate 1 and 2. Here, the **Antecedent** 'fanfare' opening is structurally defined by a breath mark (') at the end of bar 3, but it is harmonically conjoined with its **Consequent** partner in bar 4. Motives, articulation and dynamics relate these two gestures, while breath marks suspend the motion to create a unifying relationship between related gestures. The following **Completion** gesture in bars 6 - 12 features the softest dynamic thus far - *p*, with sustained long bows in the low register of the cello. This coincides with the end of aggregate 2 and is followed by a single bar rest. Thus, indicating the end of the **Introduction** gesture. Considerations for performance of this gestural framework are offered in the discussion of the *Sonata*'s musical character in 9.4.3.

Interpretation of the gestural shapes of bars 28 - 40 of the first movement is particularly ambiguous. The rests of this section initially suggest a fragmented gestural pattern that the performer could project as a series of short interjecting gestures that spill into the subsequent climaxing gesture. However, closer examination of the musical constituents and the aggregate formation highlights a different, more directly meaningful interpretation that makes sense of the musical energy of the section and contributes appropriately to the character of the work. The rests in this section appear in formation as a palindrome, getting progressively shorter in duration and then getting longer in a mirror image. The quaver rest at the end of bar 35 functions as a pivot for this formation. This rest palindrome creates the skeletal structure of these bars.

This discovery suggests that this section is either one long gesture or two related gestural types. Upon consultation of the aggregate formation, the latter seems more likely. Aggregates 5 and 6 are unusual in that aggregate 5 starts on E-natural and moves chromatically through the scale to the E-flat at the end of aggregate 6. This E-flat is the last note of the partnered aggregate and the last note before the rest

palindrome pivot. The following aggregate 7, which commences after the pivot, is not chromatic. Thus, it becomes clear that bars 28 - 35 are an **Antecedent** gesture, the quaver pivot rest in bar 35 acts as a **Bridge** to the following **Consequent** gesture. Consultation with the other musical constituents confirm this interpretation. The **Consequent** gesture begins with a new and dramatic dynamic marking, *sfp*. The motivic material of the **Consequent** gesture is different but clearly related in rhythm, dynamic and articulation to the **Antecedent** gesture. The player with this insight plays this whole section as two middle-scale gestures that interlock to lead to the subsequent **Climaxing** gesture. Thus, justifying the analytical choice of labeling these gestures **Antecedent** and **Consequent**. What first appeared as fragmentary and unrelated, is actually protracted and organic. The resulting interpretation projects a gesture in which the musical constituents push the musical energy forward and then pull back to prepare the listener for the following **Climax**. This creates a kind of teasing character where the listener can not be totally sure of where the music is taking them.

In performance, the cellist emphasises the contrast created by the different bowing in the semiquavers and the longer notes. In the longer notes such as in bars 34, 36 and 38, sustaining the dynamics by 'imagining' tenuto marks on the notes will achieve this contrast. This means that the bow should have longer, sustained contact with the string. The shoulder is used to project more power from the torso and the wrist supports greater strength through the bow. In the semiquavers, the bow is used in the lower half. However, the staccato, accent and slur combination and juxtaposition requires flexibility of the wrist to get the bow swinging across the strings to the different notes and to rapidly achieve the changes in articulation.

The **Climax** of the first section of the first movement (bars 1 - 43) falls at the end of the eighth aggregate in bar 43. To create the swinging motion in bar 42 before the **Climax**, the first bar of the **Build-Up** (bar 41) should be played in straight rhythm and with a full crescendo which means starting the bar soft. In this interpretation, the bowing decisions in these **Build-Up** bars reflect a desire for ease of playing and for accuracy of dynamic. However, the cellist choosing to use this bowing is advised to pay particular attention to maintaining the correct articulation, as written. For example, although connecting the A-flat (last note of bar 41) and the G-natural (first note of bar 42) in a single up bow (bowing chosen for this interpretation) makes for a dramatic *ff* down bow arrival on the A-natural and E-flat in bar 42, and therefore, more dynamically effective than if it was an up bow, the second note of this up bow stroke (G-natural) has a capped accent and must be re-articulated within this bow.

Aggregate continuity in the **Build-Up** and **Climax** section of bars 41 - 43, demands accuracy of intonation in a relatively difficult part of the fingerboard. It is suggested that the cellist practice the B-flat to A-natural harmonic of bar 43 in isolation, to programme the feeling of the progression into the fingers and ears. The A-natural harmonic is a single hand position and rather than finding the harmonic anchor with the thumb first and then putting the third finger down, the cellist places the thumb and third finger down in the position of the harmonic in one single motion. This encourages a freedom of technique, however, there is also not enough time to fiddle with trying to find this harmonic in more than one physical gesture. Playing the high B-flat in bar 43 on a third finger and feeling the hand position required for the following harmonic will make this whole process efficient. When this is stable, then the B-natural of bar 42 can be programmed into the fingers and so on back through the **Build-Up** sequence (bars 41 - 42).

The **Climax** bar features two paused notes. For dramatic impact and clarity of articulation for the final A-natural harmonic in bar 43, this second paused note (A-natural) may be retaken as another down bow. Retaking the bow also creates an in-built rubato in which the performer has to take time to get the bow back to the heel. This is a technical consideration that demands flexibility of time, which the performer can take advantage of in performance. To articulate the syncopation of this gestural **Build-Up** and **Climax** sequence and to announce the imminent **Climax**, the cellist separates the last note of the **Build-Up**, the B-natural (which is the last note of bar 42), as a down bow from the F-natural (second last note of bar 42 and the penultimate note of the **Build-Up**). This will result in three dramatic, consecutive, down bow strokes in the last two bars which protracts the whole **Climaxing** musical gesture of the first half of this movement.

The pure timbre of the harmonic A-natural last note (bar 43) offers a stark contrast to the following gestural structure (from bar 44) that begins with the new aggregate, new time signature and different tempo marking in the following bar. The combination of different musical constituents and a distinctive abutting rather than eliding change of aggregate creates a clear delineation for the beginning of the next section which is contrasting in both style and character to what has occurred before. The syncopated rhythm featuring short notes punctuated by rests within a faster tempo and triple metre of aggregate 9. This contrasts the longer legato lines of the previous **Bridge**, **Build-Up** and **Climax** (bars 39 - 43). The chosen bowing of these shorter notes generally reflects the dynamic and articulation and traditional models of cellistic bowing. For example, down bows are generally used for louder, accented, short notes (bars 44, 50,

56, 61) and slurred gestures that diminuendo (bars 45, 47, 59, 67) while up bows are more effective for notes with softer dynamics (bars 46, 50, 57, 66, 68).

The **Fragmentary** nature of this section in bars 44 - 75 makes interpretation initially ambiguous in that a number of valid interpretations are possible. The performer wonders where does one gesture end and where does the next begin and what is a **Response** to which **Statement**? This section's high density of rests and fragmentary smattering of notes within an off-beat syncopated rhythm contributes to the ambiguity. Thus, in terms of interpretation, if the musical constituents are causing a distraction, it makes sense to consider the harmonic structure. Here, the aggregate structures do imply a robust and solid interpretation of gestural structure more than the interaction of the musical constituents. The beginning of this section is relatively uncomplicated. Bars 44 - 51 are a complete aggregate (aggregate 9) with no elisions, and so too are bars 52 and 53, which feature the complete aggregate 10. Thus, reflecting two complete musical gestures. In 9.4.3, a discussion of **Build-Up/ Suspension**, characteristic of this work outlines specific issues of playing this structure.

When the 3/4 resumes in bar 54, ambiguity of the gestural structure is more pronounced and the **Fragmentary** off-beat character of bars 44 - 51 returns for an extended appearance. Upon examination of the interaction of the musical constituents and the surface material, a rest palindrome is apparent, in which the three crotchet rest (bars 60 - 61) is a pivot. One might assume that this rest pivot marks the beginning of the next gestural structure. However, the gestural structure of this interpretation does not fit into the rest palindrome. This is because the dynamics and articulation suggest that the D-sharp following the rest pivot in bar 61 is the **Climax**, and the falling B-natural to A-natural in bar 62 is the **Bridge** to the beginning of the **Consequent** gesture in bar 63. Compare the difference in the dynamics and contour in a similar motivic/rhythmic fragment in the G-flat to C-natural in bars 55 - 56, in which the rising interval and gradual increase in dynamic suggests expectation of an additional event. Thus, the aggregate of this section in combination with the dynamics suggest that the **Antecedent** gesture finishes at the end of the aggregate at bar 62. This offsets the rest palindrome. However, a sequence of the gestural motivic material in this section is retained. For example, compare the likeness of bars 66 - 68 with bars 54 - 56. The motivic relationships are further confirmed by the opening of the **Consequent** gesture in which the contour of the **Consequent's** first four notes in bars 63 - 64, although featuring contrasting articulation and dynamics, is clearly a retrograde of the contour of the opening four notes of the **Antecedent** gesture in bars 54 - 56. Both of these opening gestures are followed by a single *mp* punctuating note on the third beat of the bar (D-flat in bar 56 and D-natural in bar 65). Again, this supports the aggregate's

structure which suggests that bar 63 is the beginning of the new gesture. This sequential symmetry off sets the quirky musical character created from the syncopated rhythm, metre, extreme dynamic and articulation contrasts.

In deciding this gestural structure, the cellist takes more time over the rest in bar 63 that separates the **Bridge** from the **Consequent** gesture. Further to this, the cellist might also project the dynamic contrast with intensity, while ensuring that the F-sharp that starts the **Consequent** is legato, moderately loud and without accent. A singing, tighter vibrato and a long bow that allows for the three notes in the following bar to be played in a single swelling up bow will reflect this musical intention.

The subsequent section, is an example of where the interaction of the musical constituents imply the gestural shape more strongly than the aggregate's formation. Bars 69 - 70 begin with the last two notes of aggregate 12 and the last note of aggregate 12 is also the first note of aggregate 13. These bars form a timbral palindrome which confirms suspicion that, despite aggregate elision, this is an autonomous gesture punctuated by a paused double bar (end of bar 70). The timbral palindrome is made up of accented staccato tremolo with an ordinary staccato note as pivot. The cadential nature of this five-note figure and the timbral contrast it creates, suggest that the energy level of the music is on the cusp of change. Options for interpretation include slowing down to smoothly move to the double bar, quickening the pace to hasten the meeting with the double bar, or maintaining the same tempo, but exaggerating the dynamic and tremolo. Whatever interpretation is chosen, rubato empowers the performer's interpretation here. Special consideration to the execution of the meticulous articulation marks of these bars is of particular technical concern for the cellist. Accented, staccato, sforzando decrescendo, tremolo in bar 69 requires more bow, greater contact with the string and a faster bow speed than the G-flat and E-flat accented, staccato, tremolo, *piano molto crescendo* in bar 70. Right-hand control is of paramount importance to the effective projection of this gesture.

Structural elements and interaction of musical constituents dictate the gestural form more strongly than the aggregates in the following section, from bars 70 - 75. A double bar pause divides aggregate 13 and a tempo change, motivic change and a breath mark separates the following **Bridge** bar from the next **Coda** section from bar 72. Thus, aggregate 13 spans three different middle-scale gestural structures. Although Humble uses unifying harmonic material here, the musical energy is truncated twice. The challenge for the cellist in this section is again in the co-ordination of the bow. Following the tremolo accent *crescendo molto* **Build-Up** of bar 70, are three *ff* rapid down bows. This **Bridging** gesture includes a sustained D-natural

achievable if the C-sharp and F-sharp of the second and third down bows are played up the G-string. The cellist plays the middle double stop with a tenuto mark, while the breath mark at the end of the bar suggests that the last double stop could be shorter. This helps the performer to emphasise the music's energy of protraction, followed by propulsion and expectation of the following **Build-Up**. This **Bridging** gesture is structurally important and gesturally significant. However, it is harmonically static in that the D-natural is rearticulated three times and the F-sharp is a repeated tone. This is a further protraction of aggregate 13.

After this miniature example of contrasting musical energy, the following gesture of bars 72 - 75 sees the musical energy rejuvenated. It is allowed to **Build-Up, Arrive** and **Climax**. This gesture begins with the last seven notes of aggregate 13, continues with aggregate 14 and is completed with the beginning of aggregate 15. The new **Unwinding** gesture clearly starts with aggregate 15 in bar 76 and leads to the final **Completion** that coincides with the end of aggregate 15 and the beginning of aggregate 16. Rubato and a ritardando characterise this **Unwinding** section, while three breath marks allow the musical energy to dissipate for a new sense of **Arrival** (bar 78) that leads with **Expectation** to the **Completion** (bar 81). The playing style moves within these bars from lively, short and strong bows, to resolutely longer bows with less pressure. Vibrato slows down moderately, but the intensity of sound is maintained. To sustain intensity of musical intention through the slower section, the performer expends a similar amount of physical energy as for the faster and louder gesture, even though less sonic activity, (that is, fewer notes and changes in articulation) is heard.

The **Completion** gesture of this movement is distinctive in gestural structure and begins with the first note of the sixteenth aggregate. As with all the transitions between the movements, this aggregate spills over into the beginning of the next movement. This supports a possible compositional decision that Humble conceived of this piece as a whole rather than a piece with disparate movements. The pattern of elision and abuttal between the beginnings and endings of all 44 aggregates supports this suggestion. This has a profound impact on interpretation of the work in that in performance, it should be projected as a continuous piece. The 'two parts' are of course important to be mindful of, but the separation between the parts is not necessarily profound and should thus not be protracted in performance. The performer should think of each movement as a continuation with a new beginning. To project this elision of characters, the cellist plays the beginning of the movements with appropriate dynamics and style and without dramatic physical gesture. Adherence to the attacca at the end of movement two and three will ensure that musical energy is

maintained, and the audience will perceive the two parts from the physical gestures of the performer or the longer break in time. The cellist plays the dynamics of the piece in the context of the whole piece. For example, a *ff* in the final movement must be the same as in the first. This unifies the fragmentation and contributes to the perception of the *Sonata* as a whole.

Bars 18 - 45 of the second movement feature a **Response** gesture that is **Sustained**, **Recurs** and **Developed**, and after a rest **Bridge** in bar 46, it **Cadences** in the final bars of the movement. Within bars 18 - 38 of this elaborate **Extension** of a single gesture is the twenty bar long aggregate 21. This is the longest aggregate of the whole piece, and coincides with the most protracted gestural structure. Together, they all function as a **Dissolution** of the preceding **Build-Up** in bars 12 - 18. Humble's treatment of the harmonic material is static, and this reflects the gestural material that features long, sustained notes with brief contrasting quaver motion. This movement's long notes and timbral **Build-Ups** contrasts the **Fragmentary**, short note **Build-Ups** and rest **Suspensions** of the other movements, particularly the third and fourth movements. The energy of this movement is appropriate in that it functions as a place for the forward motion of the first movement to lead to, and it functions as a point from which the following two movements can develop and propel from. In interpretation, the liveliness of the dynamics and timbral exchange create interest. Specific technical demands of this section have been highlighted in the discussion of articulation in 9.4.1.

The third movement's **Fragmentary** motivic material creates ambiguity in interpretation. However, attention to the aggregates reveals a meaningful interpretation. This movement passes by the listener so quickly that it is important that the performer has a strong concept of the movement's direction and energy flow. The structure is created by the playing indications in this instance and the aggregates that hang within the framework support this. In each of the four partnering **Statements** of Tempo 1 and **Build-Up Responses** (indicated with a *piu mosso*), the **Build-Up Responses** feature a higher concentration of aggregate, that is the aggregates are played in a shorter amount of time within a *piu mosso*. See, for example, in the first *piu mosso* in bar 18, the last 9 notes of the aggregate 27 are played within four beats. The second **Build-Up Response**, occurring in the second and final bar of the *piu mosso e accel. poco a poco* in bar 22, coincides with the beginning of aggregate 29, and in only one bar which contains the whole gesture, the whole aggregate is sounded. The third **Build-Up Response** (in bars 31- 32), featuring *piu mosso agitato* playing indications, coincides with the beginning and whole of aggregate 32, and is played again within only four beats. The last **Build-Up Response** (in bars 37 - 38) returns to *piu mosso* as in the first **Build-Up Response** and begins with an elision of the



last note of aggregate 33 and the first note of aggregate 34 and within four beats, the whole of aggregate 34 has sounded. Here also, off-beat accents mask the metre which contribute to the sense of build up of gestural energy. The performer's understanding that in this movement, gestural fragments come together as clear larger units helps to contextualise the gestural segmentations and creates a larger scale perspective for interpretation. Armed with this knowledge, the performer realises that this movement is a layering of clearly related large-scale gestures that results in a build up of intensity. Without that knowledge, the performer might interpret this movement as a section of unrelated fragmentary gestural structures.

Following is a notable example from the third movement of where the small-scale gestural function is initially ambiguous. Attention to the aggregate formation reveals a suitable interpretation. In bar 31 of the third movement, the beginning of the third **Build Up Response** *piu mosso, agitato* is sounded. In bar 32, the third triplet figure of the gesture is played on the first beat and this is followed by A-flat *sff poss* harmonic and D-flat, C-flat and F-natural capped accent triple stop in a loud and striking dynamic, (a repeat of the first triple stop of the bar, but uses tones from the subsequent aggregate). This small gesture could be interpreted as an extension of the previous three-note, three-beat gesture characteristic of the other *piu mosso* **Build-Up Responses**. However, its loud dynamic, contrasting articulation and timbre suggests that it is not part of the same **Build-Up Response**. That it is the beginning of the next aggregate (number 33) confirms that it is the **Climax** from the *piu mosso* **Build-Up Response** and it is the **Climax** from which the following **Arrival Statement** comes. Technical details of how to play this gesture are outlined in the previous discussion of *Articulation and Timbre* in 9.4.1.

The subsequent **Arrival** gesture (bars 33 - 36) is a long note **Unwinding** gesture that is unlike anything that has been heard before. Its peculiarity is that it registrally descends seven notes over four bars. In this interpretation, it is vital to the gestural energy of the piece that the performer does not treat the A-flat harmonic and D-flat, C-flat and F-natural triple stop of bar 32 as an extension of the previous *piu mosso* **Build-Up Response**. Rather, the performer is advised to treat it as the **Climax** that leads to the unusual following **Arrival**. Extending the rest slightly before the harmonic with a breath, or an exaggerated *decrescendo* in the previous fragment, or a slight tenuto on the harmonic, in conjunction with maintaining a *f* dynamic in the **Climax** will contribute to the intended result. Furthermore, a true singing style with long bows, wide and fast vibrato in a medium dynamic and original tempo in the **Arrival** will also highlight the contrast with the **Climax**. Curiously, Humble has maintained unity of style in this **Arrival** (bars 33 - 36) through his treatment of

rhythm. He has retained this movement's characteristic duple and triple noted motivic construction in which the primary beats of the bar are continually traversed.

Apart from recurring tones, there are only two aberrations from the strict twelve-note aggregate formations, where tones are omitted. Discussion of how these aberrations impact on the musical energy and influence the performer's interpretation of the gestures is particularly interesting. Aggregate 22, which corresponds with the **Sustaining Recurrence, Development and Cadence** (bars 34 - 49) of the second movement, has two B-naturals but no B-flat. Humble's treatment of this B-flat omission is notable. He makes it a significant feature of the gestural structure. The next B-flat appears in the third bar of the third movement with the loudest dynamic - *ff poss* - since the *ff marcato* in bar 26 of the second movement. It also features the strongest articulation - staccato, capped accent - since the fourth bar of the second movement. It is a harmonic, which is a timbre that has not appeared since bar 12 of the second movement. To play this articulation and timbral contrast within the fast rhythm, the cellist places the thumb and finger simultaneously on the harmonic while the up bow attacks the string and is pulled quickly across in one long, swift motion. Thus, the bow initially grips and then sweeps across the string. This technique creates a pure harmonic with a striking, accented articulation. Why this compositional choice was made is not immediately clear. Indeed, understanding the significance of the B-flat and why it was initially omitted and then made a feature would require detailed harmonic analysis. However, it is interesting that Humble chooses to make the next appearance of the missing note both dynamically striking and timbrally contrasting. The performer's awareness of this detail means that the B-flat will be more meaningful in the context of the piece. What is particularly interesting to consider is that the **Sustaining Recurrence** gesture of the second movement is harmonically resolved outside of its gestural structure in the third bar of the third movement. Its resolution appears as a **Climax** of a contrasting gesture in a contrasting movement. Such a compositional device alludes to larger scale musical structures.

The other deviation from the aggregate formation is in aggregate 25. Here, there is no F-natural but two appearances of A-natural. As with the deviant note in aggregate 22, Humble compensates for this omission by making the next appearance of F in bar 14 of the third movement similarly, a harmonic, and therefore timbrally different, and again dynamically vibrant, marking it *sfz poss* with a staccato accent (not a capped accent). This accented harmonic gestural fragment recurs throughout the movement. See it featured as a **Climax** in bar 16. It also occurs with structural importance in bar 32, as the **Climax** and beginning of aggregate 33. In bar 39 it appears in a **Dissolution** gesture that reflects gestural fragments from aggregate 25 and 26 (bars

10 - 17). The performer's awareness of this aspect of the structure gives greater impact on the importance of these fragments. The aural reality of this is greater coherence as the performer projects the familiar structures. This clearly reflects the composer's intent that the harmonic material is important and should be projected. It is difficult, however, for the performer to really know what 'to do' with this knowledge of musical construction. It is the interaction of the other musical constituents that make the harmony and musical structure real for the performer. The dynamics, playing indications, metre, rhythm and articulation are interpretive issues that are primarily translatable. However, as has been discussed, when the interactions of these musical elements do not offer conclusive gestural evidence, the harmonic construction may offer insights to the gestural configuration, structure of musical energy or musical character. Thus, confirming that compositional devices pertinent to the piece are an effective problem-solving option for the performer.

#### **9.4.3 What Characters do the Gestures Create for the Music?**

In addressing a combination of questions from across the Catalogue of Gestural Inquiry, some specific conclusions about the piece's character and execution can be made. By consulting the questions; "Are there recurring gestural types?" and "What is the gestural context?", from the Large-Scale Gestural Structure category of questions, the performer can go on to consider detail by regarding questions from the Individual Gestural Structure category, such as "What pattern is created within the gesture and by the gesture?", "What are the shapes of the gestures?" and "How are recurring gestural patterns presented differently?" These can be teamed with the question, "What overall character do the gestures create for the music?" from the Gestural Shape and Musical Energy category. Finally, asking questions from the Playing of the Gestures category aid the performer in making this questioning process an aural reality. For example, questions such as "What technical issues need to be addressed to execute these gestures?" and "How do we play the recurring gestures differently whilst projecting the relationship and whilst maintaining a connectedness in the music? ie. How do we create contrast whilst projecting a unified whole?" are particularly enlightening. Of course, the final question "Is what is being played what I intended and actually desire?" is the ultimate question in this process. Following is a discussion of a combination of the above questions.

A gestural configuration that particularly characterises Keith Humble's *A Little Sonata* is one of **Build-Up** and **Suspension**. This occurs often in the small-scale structure, but it can also be found in the large-scale structure. In performance, these contrasts create a character that is a combination of breathlessness, thwarted climax and anticipation of a subsequent resolution. Within the small-scale structure, dynamics and rests contribute effectively to this distinctive character. For example, bars 44 - 51 and bars 54 - 69 in the first movement, the presence of rests and the extremes of the dynamics that are individual to each note create an effective microcosm of **Build-Up** and **Suspensions**. In this section of the *Sonata*, the performer executes these **Build-Ups** in the lower half of the bow so that the staccato and accented notes are spiky and biting in attack. If longer notes, such as in bars 55, 58, 62, 66 and 68 are played with longer bows, then the intended timbral contrasts are effectively exaggerated. The accurate playing of rests is integral to this section. The rests give this section its unique sense of musical energy in which the music swings. They displace the main beat which, in combination with the short notes, results in a breathless, syncopated feel. The performer should feel these rests with a small physical gesture in the motion of the bow.

Breath marks, seen in the score as ('), also contribute to the creation of the **Suspended** gesture. For example, the energy of the opening 'fanfare' **Statement** is **Suspended** with a breath mark after the fast moving **Build-Up**. Two bars later, another breath mark **Suspends** the **Response** gesture. These breath marks create different characters. The first thwarts the forward thrust of the musical energy, while the second creates a calm release from **Resolution**. In practising this, there are a few technical issues that need addressing. The cellist is advised to play the opening chord as a single, rather than broken chord, in one quick physical gesture using only up to a quarter of the bow. This conserves the bow so that the capped accent B-flat is attacked in the lower half of the bow and the correct articulation can be achieved. If the whole bow is used for this note (B-flat), then there will be an adequate amount of bow for the following, longer D-flat on the up bow. The rest of this **Antecedent Build-Up** gesture is produced primarily in the lower half of the bow. This ensures an effective crescendo within a fast note pattern. The breath mark at the end of this gesture allows the performer to retake the bow to start the next gesture with a down bow. Technically, the beginning of this **Consequent Response** gesture is similar to the beginning of the opening gesture. Therefore, although there is no chord before the capped accent first semiquaver note (G-sharp) in bar 4, the cellist is advised to quickly 'grab' and release the string with the hair of the bow, creating a strong attack that is followed by a sustained ringing timbre. Special attention is then given to moving through the bow which will ensure that there is enough bow for a good legato second

note (B-natural) that also features a capped accent on the up bow. Longer, legato bows with a diminuendo dynamic in the rest of this gesture create contrast to the preceding gesture. In this gesture, the accents function to displace the beat, thus creating a swinging feel. This is unlike the accents in bar 3, which stress the beat and thus push the music forward. The breath mark at the end of bar 5 complete this antecedent/consequent period.

In the large-scale structure, double bar lines and tempo changes often **Suspend** the **Build-Up** gestural structures. For example, at the end of bar 70 in the first movement, paused double bar lines are followed by one bar in a new tempo. This tempo increases in speed after a breath mark in the subsequent bar. The paused double bar lines between bar 70 and 71 **Suspend** the gestural activity of bars 44 - 70 with silence. The length of the pause is dependent on the performer's discretion. However, its impact is made dramatic by the degree of **Build-Up** in the last two tremolo crotchets in bar 70 (technical details of this tremolo **Build-Up Cadence** in bars 69 - 70 are outlined in 9.4.2.). The subsequent section from bar 71 is interpreted as a **Suspending Bridge** from the previous **Build-Up** to the following **Coda** section. The musical energy is **Suspended** by a new tempo, new time signature, different articulation and timbral texture. This impacts on the whole movement as a **Suspension** of significance where an expectation of a different direction is suggested. In this case, it leads to the **Coda** of this movement. However, it could have lead to another significant, contrasting middle section. The performer plays this **Bridge** on the same part of fingerboard as the previous bars with vibrant and intense vibrato. However, the bow is used entirely differently. The playing style changes from an accented tremolo pattern to whole, long, retaken down bows on one and then two strings. The timbre and playing style changes again in the subsequent section.

Another example of **Suspended Build-Up** is in bars 52 - 53 in the same movement. Here, a "suddenly much slower and in a deliberate manner" playing indication momentarily **Suspends** the previous offbeat, syncopated **Build-Up** from the following structure that revisits a similar off-beat syncopated rhythm **Build-Up**. To create the **Suspended** effect, the cellist plays the chord in a single stroke, not as a broken chord. Similarly, this stroke should be employed for the final punctuating chord in bar 53. This creates a symmetrical aural effect as well as a more profound suspension of the musical energy than a broken quadruple stop. The three-note chord followed by the single paused A-natural is a similar gesture to that of the opening of the work. Thus, the cellist is advised to maintain continuity by playing this similarly. In this interpretation, the triple stop appears not as a broken triple stop but as a single bow stroke that grabs the strings to create a resonance that then moves through the bow in

preparation for the following longer paused note on the up bow. This paused note is sounded in the upper half of the bow in preparation for the subsequent tremolo. Indeed, this pause need only be long enough to get the bow into the *sul pont* position for the following tremolo note. Playing a pause that is too long could potentially dissipate the intended tension of the **Suspension**.

Wave-like structures are also characteristic of the piece and are traceable in different gestural configurations throughout the work. Dynamic and rhythmic accuracy, including accurate articulation help to create this character. For examples of these structures, see the different gestural contexts of the following;

Movement 1 bars 1 - 3

bars 6 - 10

bars 41 - 43

bars 72 - 80

Movement 2 bars 1 - 4

bars 6 - 8

bars 18 - 26

Movement 3 bars 1 - 4

bars 7 - 8

bars 10 - 11

bars 27 - 30

Movement 4 bars 44 - 50

bars 51 - 62

bars 66 - 70

Another recurring contrast gesture particularly prevalent in this piece is that of long cantabile legato lines that are juxtaposed against short note patterns. This combination creates an uneasy tension of rest and anticipation that the performer must be mindful of in practice. The second movement features unique contrasts of particularly long, sustained notes and quaver motion. These structures may be motivically related to the long note structures in bars 6 - 28 of the first movement which develops into a microcosm of long and short note juxtapositions in bars 28 - 40. Timbral contrasts in articulation create the textural interest and musical energy here. The unusual sound of flautando, *sul pont* and tremolo articulation contributes to the level of tension and anticipation within this gestural section by creating contrast for the longer notes. As well as impacting on the piece's structure, these timbral contrasts also dictate technical

issues for the performer. For example, choosing to play an up bow at bar 34 creates an effective flautando sound that will lead to a down bow on the F-sharp in bar 36. This facilitates an effective subsequent **Build-Up**. An up bow for this gesture also positively affects the following **Sustaining Development** gesture of bars 41 - 45. In this following gesture, the performer plays the sul pont tremolo (bars 41 - 44) in the upper half of the bow. Starting the entire previous **Sustaining Recurrence** gesture (bars 34 - 40) on an up bow as previously suggested and playing the final **Response** gesture in bar 40 with short staccato separation of the up bow in the sul pont position on the string, facilitates this effectively. A seamless elision into the **Sustaining Development** gesture is achieved.

Contrasts of long notes with short notes have a profound effect on the musical character of this music. It effects a push and pull of musical energy that, if the performer engages in, creates a series of **Build-Up** and **Unwind** of tension. An example of this is in the beginning of the fourth movement where a short note 'Dans l'ambience' in bars 44 - 46 leads to a contrasting longer note, majestic molto cantabile melody. The performer must instantly change from playing accented and staccato fast notes to legato and sustained tenuto long notes where only two staccato notes occur within the context of either a tenuto marking or slur. Technically, the cellist plays the short notes in the lower half of the bow for clarity of sound, ease of execution, mobility and effective articulation. The up bow on the G-sharp in bar 45 needs particular attention as it requires a staccato and accent, two articulations that do not come as naturally to the up bow stroke. However, choosing to play this on the up bow and choosing to slur the subsequent A-natural, G-natural and B-natural in the same bar into one up bow, means that the subsequent longer notes (ie. the A-natural after the G-sharp and the C-sharp after the A-natural, G-natural and B-natural) are played on the more powerful down bow. The following cantabile melody resolves the build up of musical energy with long bows. The performer is released from the higher register at a slower rate of note changes which is easier to execute than the previous faster, rising, short note section. The tenuto staccato A-natural in bar 47 occurs on an up bow. This is played with a stroke that moves rapidly through the bow so that the next long note (B-natural in bar 47) begins at the frog. This creates a whimsical 'throw away' character that slowly releases the tension from the **Climax**.

The performer must be mindful of these changes and the extremes of technical skill required for their execution, and practice them into their playing of the notes. Together, they create a witty repartee of divergent exchanges that coalesce to form the gestural character of the whole piece.

# CHAPTER 10 - CONCLUSIONS

## 10.1 CONCLUSIONS TO DISCUSSION CHAPTER

The analysis and interpretation of Keith Humble's *A Little Sonata in Two Parts*, graphically expressed and aurally presented in Chapter 8 and discussed in detail in Chapter 9, highlights the problem-solving capabilities of a practically analytical approach to interpretation that uses musical gesture as its focus. It is clear that the act of experimentation and the articulation of gestural function within music encourages the performer to develop a conviction to project clear gestures that reflect an integrity of intention. Addressing the questions of the Catalogue of Gestural Inquiry helps the performer create a performance context that is meaningful to both the performer and listener. The questions may not be thoroughly answered; however, they bring about a level of awareness that may not have otherwise been apparent.

Interpretation of *A Little Sonata in Two Parts* involves attendance to a number of contributing musical devices. In realising this interpretation, it is clear that attention to the interactions of the musical constituents reveals a gestural structure with defined musical energy and character that can be projected in performance. Consultation with harmonic construction may relieve ambiguities and either support or challenge initial interpretive impressions. While attention to gestural detail guides technical decisions that the performer can program into the muscle memory in practice.

The interpretation offered in this dissertation is an effort to make sense of a musical language that often alludes some performers. It is an attempt to show performers that there is no single correct way to perform a piece of music. Rather, there are a number of interpretations possible, and it is the performer's responsibility to create one interpretation that is meaningful in the context of the music. By contemplating, experimenting with, and finally articulating the functioning of the coalesce of musical constituents and the interactions of the musical gestures they create on the different levels of the structural hierarchy, the performer can present a conclusive interpretation. Sensitivity to the actual sound and shape of the music played determines the success of the performer's communication of intention.



## 10.2 SUGGESTIONS FOR FURTHER RESEARCH

This research has touched on issues of the relationship between composition and performance with an examination of the role of musical gesture in interpretation. By recognising the proficiency of gestural analysis as an interpretive problem-solving tool, this investigation has emphasised the powerful interpretive influence of musical gesture on performance. In such, musical gesture has acted in this research as the common link between musical composition and musical performance. The focus of this investigation has been primarily on interpretation and performance. However, the impact of compositional techniques on the creation of musical gesture and their interpretation in performance is particularly interesting. For example, the results of discovering and investigating Keith Humble's use of twelve-note aggregates in the harmonic structure of *A Little Sonata in Two Parts* and how these aggregates relate to the gestural configuration is intriguing, yet out of the scope of this research.

Therefore, it would be interesting to consider the importance of musical gesture in the formal compositional process and how this impacts on interpretation and performance. A collaborative project with a living and accessible composer with comprehensive compositional notes on the selected work would clearly draw solid conclusions. Issues surrounding the composer's intent and the performer's interpretation could be discussed in reference to a detailed gestural analysis that incorporates an appropriate formal analytical process. The performer's interpretation could be measured against and compared with the intent of the composer and the communication of that intent on the score. In addition, there could be a more detailed study of the hierarchies within the gestural structure of the music and how they influence a performer's interpretation.

Investigation of large-scale ensemble works from the repertoire of the twentieth century might be another avenue of interest for further research. Comparisons between a gestural interpretation with supporting formal analyses and commercially recorded interpretations may prove enlightening and perhaps even controversial. Application of the Catalogue of Gestural Inquiry and the Glossary of Gestural Types on ensemble music from traditional repertoire of this century and previous centuries may reveal another angle on musical gesture as an analytical tool. They may also demand different gestural types and an extended set of questions to be asked of the music.

### 10.3 CONCLUSION

This research has addressed the performer's problem of approaching unfamiliar late twentieth-century solo music by embracing analytical methods of understanding within a practical structure that promotes aural awareness. Consequently, a sound, valid and accessibly flexible method of performance-practice is articulated and offered as a practical solution for the performer.

Musical gesture as a fundamental compositional structure consolidates music's meaning as it reflects the construction of the music's formal constituents. Musical gesture is also intrinsic to the performer's interpretation as it shapes the music and it creates the musical energy essential for effective communication of the musical meaning. It also reflects the physical gesture required to execute the musical structure as it dictates the instrumentally specific technical demands to the performer. Furthermore, musical gesture is the common ground between the composer and performer. Therefore, this musical structure is a natural and fundamental focus in the preparation of music, particularly late twentieth-century music in which there is no formal tradition for interpretation and performance.

# BIBLIOGRAPHY

Bent, Ian and William Drabkin. 1987. *Analysis*. London: The Macmillan Press.

Berry, Wallace. 1976. "Tonality." In *Structural Functions in Music*. Englewood-Cliffs, New Jersey: Prentice-Hall.

Berry, Wallace. 1986. "Motive, Phrase, Period." In *Form in Music*. Englewood-Cliffs, New Jersey: Prentice-Hall.

Berry, Wallace. 1989. *Musical Structure and Performance*. New Haven: Yale University Press.

Black, Robert. 1983 - 4. "Contemporary Notation and Performance Practice: Three Difficulties." *Perspectives of New Music* 22, 117 - 46.

Brooks, Richard J. G. 1981. "Structural Functions of 'Musical Gesture' as Heard in Selected Instrumental Compositions of the Twentieth-Century: A Graphic Analytic Method." Ph.D., New York University.

Browne, Earle. 1986. "The Notation and Performance of New Music." *Musical Quarterly* 72, 180 - 201.

Cogan, Robert and Pozzi Escot. 1976. *Sonic Design: The Nature of Sound and Music*. Englewood-Cliffs, New Jersey: Prentice-Hall.

Coker, Wilson. 1972. *Music and Meaning. A Theoretical Introduction to Musical Aesthetics*. New York: The Free Press.

Cone, Edward T. 1968. *Musical Form and Musical Performance*. New York: W.W. Norton.

Cone, Edward T. 1974. *The Composer's Voice*. Los Angeles: University of California Press.

Cone, Edward and Benjamin Boretz, eds. 1976. *Perspectives on Notation and Performance*. New York: W.W. Norton.

- Cook, Nicholas. 1992. *A Guide to Musical Analysis*. London: J.M. Dent.
- Dabrusin, Ross. 1995. "Deriving Structural Motives: Implications for Musical Performance." Ph.D., New York University.
- Dart, Thurston. 1964. *The Interpretation of Music*. London: Hutchinson.
- DeLio, Thomas. 1981. "Sound, Gesture and Symbol: The Relation Between Notation and Structure in American Experimental Music." *Interface - Journal of New Music Research* 10, 199 - 219.
- Dowling, W. Jay and Thomas Tighe, eds. 1993. *Psychology and Music - The Understanding of Melody and Rhythm*. New Jersey: Lawrence Erlbaum Associates.
- Dunsby, Jonathan. 1989. "Guest Editorial: Performance and Analysis of Music." *Music Analysis* 8, 5 - 20.
- Dunsby, Jonathan. 1995. *Performing Music: Shared Concerns* review by John Rink, 1995. "Performing Music: Shared Concerns. By Jonathan Dunsby. Book Review." *Music and Letters* 77, 253 - 7.
- Eitan, Zohar. 1991. "Style and Gesture: A Study of Melodic Peaks." Ph.D., University of Pennsylvania.
- Fay, Thomas. 1974. "Context Analysis of Musical Gestures." *Journal of Music Theory* 18, 124 - 51.
- Foss, Lukas. 1963. "The Changing Composer-Performer Relationship" In Edward Cone and Benjamin Boretz, eds. 1976. *Perspectives on Notation and Performance*. New York: W.W. Norton. 35 - 41.
- Fountain, Marcia. 1971. "A comprehensive performance project in cello literature with a thesis on materials for teaching twentieth-century styles to young cellists, including seventy-two original etudes." DMA, University of Iowa.
- Fubini, Enrico. 1991. *A History of Music Aesthetics*. Translated by Michael Hatwell. 3rd ed. London: The Macmillan Press.
- Hill, Peter. 1986. "'Authenticity' in Contemporary Music." *Tempo* 159, 2 - 8.

- Holman, Peter. 1989. "Review: Performance Practice, Medieval to Contemporary: a Bibliographic Guide by Roland Jackson." *Music and Letters* 70, 245 - 7.
- Humble, Keith. 1993. "A Little Sonata in Two Parts." In David Pereira, ed. 1993. *Eight Works for Solo Cello*. Melbourne: Red House.
- Kerman, Joseph. 1985. *Contemplating Music*. Cambridge, Mass.: Harvard University Press.
- Krausz, Michael. ed. 1993. *The Interpretation of Music*. New York: Oxford University Press.
- Lester, Joel. 1989. *Analytical Approaches to Twentieth-Century Music*. New York: W.W. Norton.
- Marion, Gregory John. 1991. "Motivic Unity and Form in the First Movement of Schubert's 'Great' C Major Symphony." *MMus.*, University of Alberta.
- Meyer, Leonard B. 1989. *Style and Music: Theory, History and Ideology*. Pennsylvania: University of Pennsylvania Press.
- Micznik, Vera. 1986. "Gesture as Sign: A Semiotic Interpretation of Berg's Op. 6, No. 1." *In Theory Only* 9, 19 - 35.
- Mosley, David L. 1990. *Gesture, Sign, and Song. An Interdisciplinary Approach to Schumann's 'Liederkreis' Opus 39*. Vol. 3. New York: Peter Lang Publishing.
- Pleeth, William. 1992. *Cello* London: Kahn & Averill.
- Qureshi, Regula Burckhardt. 1990. "Musical Gesture and Extra-Musical Meaning: Words and Music in the Urdu Ghazal." *Journal of the American Musicological Society* 43, 457 - 97.
- Repp, Bruno H. 1992. "A Constraint on the Expressive Timing of a Melodic Gesture: Evidence from Performance and Aesthetic Judgment." *Music Perception* 10, 221 - 41.
- Rink, John. 1995. Review of "Performing Music: Shared Concerns. By Jonathan Dunsby. Book Review." *Music and Letters* 77, 253 - 7.

Schoenberg, Arnold. 1975. *Style and Idea: Selected Writings of Arnold Schoenberg*. Edited by Leonard Stein. New York: St Martin's Press.

Schuller, Gunther. 1963. "American Performance and New Music" In Edward Cone and Benjamin Boretz, eds. 1976. *Perspectives on Notation and Performance*. New York: W.W. Norton. 2 - 7.

Schweitzer, Eugene William. 1966. "Generation in String Quartets of Carter, Sessions, Kirchner, and Schuller: A Concept of Forward Thrust and its Relationship to Structure in Aurally Complex Styles." Ph.D., The University of Rochester.

Sessions, Roger. 1970. *Questions About Music*. Cambridge, Mass.: Harvard University Press.

Smither, Howard E. 1964. "The Rhythmic Analysis of 20th-Century Music." *Journal of Music Theory* 8, 54 - 88.

Stein, Erwin. 1989. *Form and Performance*. New York: Limelight Editions. Reprint. Originally Published: New York: Knopf, 1962.

Stein, Leonard. 1963. "The Performer's Point of View." In Edward Cone and Benjamin Boretz, eds. 1976. *Perspectives on Notation and Performance*. New York: W.W. Norton. 42 - 50.

Sullivan, Mark V. 1984. "Musical Gesture: Then, and Now. The Performance of Gesture." DMA, University of Illinois at Urbana-Champaign.

Tarasti, Eero, ed. 1995. *Musical Signification: Essays in the Semiotic Theory and Analysis of Music*. Berlin: Walter de Gruyter.

Toop, Richard. 1986. "The Pit and the Pendulum: Some Reflections on 'New Music', Musicology and Current Performance Practice." *Musicology Australia* 9, 2 - 11.

Wuorinen, Charles. 1964. "Notes on the Performance of Contemporary Music." In Edward Cone and Benjamin Boretz, eds. 1976. *Perspectives on Notation and Performance*. New York: W.W. Norton. 51 - 63.

# APPENDIXES

## APPENDIX I - PERFORMANCE SCORE

Appendix I is the score used for the performance in the Analysis chapter (Chapter 8). Choices of fingering and bowings are clearly indicated. Alterations in the publication are made in accordance with the original score and in consultation with Christian Wojtowicz. It is published in *Eight Works for Solo Cello* by Red House Editions, Melbourne (1993), edited by David Pereira.

## **APPENDIX I - PERFORMANCE SCORE**

Refer to the score marked

### **Appendix I - Performance Score**

in the inside pocket of this dissertation



## APPENDIX II - A GESTURE-BY-GESTURE ACCOUNT OF KEITH HUMBLE'S *A LITTLE SONATA IN TWO PARTS*

This Appendix is a gestural account of Humble's *Sonata*. It illustrates a gesture-by-gesture analysis of the structural function and progression of the gestures, their formal constructs and their reflection of the harmonic material. Consultation of the performance score in Appendix I will provide a contextual meaning of this gestural breakdown.

### PART I

#### Movement I

##### Bars 1 - 3

- Gestural Structure - **Fanfare Antecedent Statement** (made up of opening chordal flourish **statement**) **Build-Up** (of **response**, **extension**, **sustaining** and **suspension**)

- Aggregate - first 11 notes of aggregate 1

[• Combining Musical Constituents - Dynamics are loud and extreme

*ff. ->molto decres ->f sub-> molto decres ->mf e cresc molto*

Register - opening chord sounds lowest two strings C and G and this leads up to medium high register on cello that oscillates around the one hand position.

Rhythm - Slow to very fast ending with a pausing breath mark (')

Articulation - Arco, legato, accents becoming more frequent, staccato at the ends of smallest gestural units.]

##### Bars 4 - 12

- Gestural Structure - **Consequent Response** (made up of **statement** and **unwinding** with **suspending** breath mark (')) followed by a **Completion** (comprising **sustaining** section and **cadence**)

- Aggregate - 2 (opens with an elision of two notes from aggregate 1)

[• Combining Musical Constituents -

Response -

Rhythm - Same rhythmic cells as in first two bars

Dynamics - *f* from previous gestures *cresc molto* with a *decresc* to the end

Articulation - same caps as in opening, legato with accents on the off beats

Register - winds back to middle register from middle-high register of previous gesture  
 Completion -  
 Rhythm - comparatively much slower than before, longest half note is 4 beats, shortest is 1 beat  
 Dynamics - *p* swelling through the middle to a *piu f sub e cresc -> pp sub descresc*  
 Articulation - no accents or staccato, tenuto marks on 3 of the five notes  
 Register - very low on the cello, starts on the low Eb and concludes on the lowest note C]

## Bar 13

End of **Introduction** - single measure rest signifies **Bridge**.

## Bars 14 - 23

- Gestural Structure - **Statement** Gesture (composed of a harmonic **Statement** fragment followed by a semiquaver **Extension**, a **Bridging** bar rest leads to another harmonic **Statement** fragment a semitone higher than in bar 14 that becomes a real note that resolves upwards.)

- Aggregate - 3

[• Combining Musical Constituents -

Rhythm - long notes frame semiquaver motion

Articulation - legato long notes are punctuated by accented staccato short notes and the semiquavers begin as staccato, are lengthened and then conclude with a final staccato.

Dynamics - opens with *p -> mp*, extension semiquavers swell *p cresc f descres mf, p descres* breaks the bars rest, this leads to a *poco f descres sfz sub* the loudest dynamic thus far, and loudest dynamic of movement

Register - gesture starts in the middle-high register, dips briefly down to low-middle in the semi quavers and returns to middle-high for the end.

Timbre - Harmonic tones frame real notes]

## Bars 24 - 28

- Gestural Structure - **Response** Gesture to the Statement of bars 14 - 23 (created from a chordal **Statement** gesture and a **Cadential** long harmonic)

- Aggregate - first 5 notes of aggregate 4

[• Combining Musical Constituents -

Rhythm - Statement is a crotchet followed by two and a half beat double stop. The cadential long note following starts on the off-beat but ends evenly.

Articulation - bold tenuto staccato is followed by ordinary tenuto, legato bows

Dynamics - gesture starts *f* this is quickly contrasted on the next beat with *mp cresc.* A *f* dynamic is maintained.

Register - mid-low register chords are followed by high register harmonic.

Timbre - chords contrasted with harmonic]

## Bars 28 - 35

This gestural structure became more clear after aggregates were identified.

- Gestural Structure - **Antecedent** Gesture that Builds-Up the tension for the subsequent climax gesture (comprising singing **Statement** in bars 28 - 31 moves into a quaver motion **Extension** which is **Suspended** by rests (beginning of rest palindrome) leads to a **Sustaining** semiquaver motion **Suspended** by rest palindrome followed by **Sustaining** triplet double stops which are again **Suspended** by the rest palindrome, a semiquaver **Extension** concludes this **Antecedent** gesture.) This is followed by the rest palindrome pivot quaver rest.

- Aggregate - last 7 notes of aggregate 4, aggregate 5, 6

[• Combining Musical Constituents -

Rhythm - is a gesture of contrasts between semiquavers and either quavers or triplet quavers, accents on combination of on and off beats create ambiguous sense of pulse

Rests - create first half of rest palindrome formation between gestures of bars 28 - 43

Harmony - rises through the chromatic scale twice, starting from E in bar 30 and ends with E-flat in bar 35

Articulation - contrasts of legato with either accents or staccato creating interesting timbral contrasts

Dynamics - begins *f* moves to *p decresc mf* and then ends *f*

Register - remains primarily in the middle register]

## Bars 36 - 40

- Gestural Structure - **Consequent** Gesture that elides with **Bridge** Gesture to the subsequent **Build-Up** and **Climax** in the following bars (**Consequent** gesture starts with a fragmentary **Statement** that is **Suspended** by rest palindrome that is followed by a semiquaver **Extension** fragment again **Suspended** by rest palindrome. A strident **Statement** fragment is **Suspended** by rest palindrome and this is followed

by another semiquaver **Extension** fragment.) The subsequent **suspending** rests finish the rest palindrome and sectionalise the following gesture that functions as a **Bridge** between the **Conclusion** of the **Consequent** and the beginning of the **Build-Up** of the **Climax** gesture. An elision of aggregate 7 and 8 occurs at the same point the elision of gestures occurs.

- Aggregate - 7

[• Musical Constituents -

Dynamics - The first appearance of a *sfp* opens the Consequent gesture, *f* is maintained throughout. A *f sub* defines the end of the bridge and the end of the 7th aggregate

Rhythm - a long note and quaver motion is contrasted with familiar semiquavers now fragmented into groups of 3

Articulation - Accents and tenutos are contrasted with staccato

Rests - create the second half of the palindrome

Register - mid-high register is contrasted with mid-low register

Harmony - chromaticism disguised with inversions]

## Bars 41 - 43

- Gestural Structure - bar 41 is the beginning of a two bar **Build-Up** gesture to the paused **Climax** gesture in bar 43.

- Aggregate - 8 (including last semiquaver of bar 40)

[• Musical Constituents -

Dynamics - a *cresc ff.* characterises the Build Up while a *decresc p* characterise the Climax bar

Rhythm - The first bar of the Build up is even quavers however the second bar is off beat quavers. This off beat rhythm is maintained in the Climax bar .

Articulation - legato single bows are contrasted by legato slurred bows in the second bar of the Build Up. Two down bows on the paused notes characterise the Climax.

Register - The Build Up gesture spans the extremes of the cello, from very low it winds up to reach the highest register and the highest note of the piece in the Climax.]

## Bars 44 - 51

- Gestural Structure - **Statement** creating a **Build-Up** composed of three sets of **Fragmentary Statements** and **Responses**, concluding with a single note **Completion**.

- Aggregate - 9

[• Musical Constituents -

Dynamics - each fragment has specific dynamics *f* -> *decresc* -> *p* -> *f* *decresc* -> *f* -> *mp* -> *mf* -> *p*

Rhythm - off beats create a syncopated feel reflecting Humble's Jazz influence. It is in one and very fast.

Articulation - highly articulated, notes are staccato, accented with a staccato, slurred or slurred with a staccato. This contributes to the off beat feel or swing of the section.

Register - middle

Tempo - change to feel one in the bar

Time Signature - change to swinging jazz 3/4

Rests - palindrome formation over whole gesture with no pivot]

## Bars 52 - 53

• Gestural Structure - **Suspension** Gesture comprised chordal **Statement** followed by a chord and single note pause **Response** that turns into a tremolo, sul ponticello held note, following a **Suspension** ('), this is further extended by a punctuating chordal **Statement**. This creates a self-contained palindrome structure.

• Aggregate - 10

[• Musical Constituents -

Dynamics are extreme, *f* -> *sffz* *p* -> *fp* -> *cresc molto* *descres* *ppp* -> *f*

Rhythm - spans only two bars, apart from the final chord on the off beat, the rhythm is even

Articulation - first appearance of sul pont with extreme dynamics, accents with staccato also feature

Register - chordal so register is expansive over limited time range

Tempo - change in tempo and playing indication - "Suddenly much slower and in a deliberate manner"

Time Signature - change to 4/4]

## Bars 54 - 62

• Gestural Structure - **Antecedent** gesture created by two sets of **Fragmentary Statements** and **Responses** delineated by **Suspending** rests, ends with a *ff* single **Climaxing** crotchet and is completed by a **Bridging Fragment**.

• Aggregate - 11

[• Musical Constituents -

Dynamics - highly notated, each note has specific dynamic that ranges between *p* and *ff*. The *ff* of the Climax note (also has a cap accent) suggests that this is important

structurally and we can therefore interpret this as the climax before the following bridge.

Articulation - in keeping with the preceding statement of bars 44 - 51, either accented staccato, staccato or slurred with either accent or staccato, thus far unique capped staccato feature on the completing fragment while a tenuto is in the first statement fragment

Rhythm - off beat, syncopated swinging feel

Register - mid- high

Rests - first half of a rest palindrome in which the three crotchet rest in bars 58 - 9 is the pivot.

Time Signature - returns to swinging jazz 3/4

Tempo - returns to faster side of the previous indication with one in the bar]

## Bars 63- 68

- Gestural Structure - **Consequent** gesture where two **Fragmentary Statement** and **Response** gestures are displaced against the rest formation

- Aggregate - last two tones of aggregate 11 and aggregate 12 minus last two notes

[• Musical Constituents -

Dynamics - each note has a specific dynamic ranging from *p* to *f*

Articulation - specifically notated articulation in which the notes are either staccato, accent staccato, slurred, staccato slurred or tenuto slurred

Motivic Fragment - bars 66 - 68 resembles bars 54 - 56

Register - mid

Rhythm - maintained from Antecedent - off beat focus creating syncopated swinging style

Rests - second half of rest palindrome]

## Bars 69 - 70

- Gestural Structure - **Cadence** (consisting of a **Build-Up**, **Dissolution**, **Build-Up** palindrome)

- Aggregate - last two tones of aggregate 11 plus first four tones of aggregate 13 (elision means that there is only 5 notes)

[• Musical Constituents -

Rhythm - even crotchets

Playing indications - pause and double bar at the end of bar 70, followed by a change in time signature and tempo divides this section from the next

Dynamics - *sffz sffz p cresc molto* extreme

Register - mid

Articulation - tremalo palindrome with *p* ord. pivot, accents and staccato *sfz*

characterise the first half, while only accents and staccato characterise the second half on a *p cresc.* ]

## Bar 71

- Gestural Structure - Following **Suspending** paused double bar lines, a punctuating **Statement** functions as a **Bridge** to the subsequent **Coda**

- Aggregate - middle 3 notes of aggregate 13

[• Musical Constituents -

Timbre - three down bow double stops with D a constant

Tempo - slower, feeling 2 in the bar

Time Signature - duple feel returns

Dynamics - *ff*

Rhythm - off beat syncopation]

## Bars 72 - 76

- Gestural Structure - **Coda** Section (begins with a **Build-Up** that is **Extended**, **Arrives**, **Sustained** and then **Climaxes** at bars 75 - 6)

- Aggregate - last 6 notes of 13, first 6 notes of 14

[• Musical Constituents -

Tempo - *allegro con fuoco* - faster than before

Dynamics - *ff* is maintained from before leads to a *sfz* at the climax

Articulation - slurred and separate, capped accents affirm the repeated notes

Motion - Semiquaver motion increases the intensity

Register - mid]

## Bars 76 - 80

- Gestural Structure - Elision of **Climax** of the **Coda** to **Unwinding** final few bars (consists of upward moving capped accent **Fragment Statement** that starts on the same note as the upper note in the previous aggregates last double stop, leading to a **Fragmentary** upward moving accent, slurred two-note figure followed by a **Suspending** breath mark (‘), a **Dissolution** follows within a *molto rit. e rubato*. This leads to a point of **Arrival** with another inverted capped and dotted **Fragment Statement** to rest on a long D-flat *decresc* where the tempo is marked much slower, this is the up beat or ‘leading note’ **Expectation** to the subsequent C in bar 81.)

- Aggregate - last 7 notes of aggregate 14, aggregate 15

[• Musical Constituents -

Rhythm - Fast rhythmic cells are slowed down with rubato and rit to tie in with relative slowness of bars 79 - 80

Contour - upward step wise motion fragments move down in leaps with each appearance

Register - mid-high to low

Dynamics - consistently high with a *decresc* in last bar

Articulation - slurred and capped accents, 3 commas separate the unwinding fragments

Aggregate - highest density of aggregate elision where 7 notes elide in bars 76 - 78]

## Bars 81 - 88

- Gestural Structure - **Completion** section of **Coda** for this first part (comprising long note **Statement** swelling to **Response**, followed by a **Suspending** suddenly faster section, the decrease in dynamic **Dissolves** this fragment to a rest **Suspension** that leads to a harmonic **Cadence** on A-flat)

- Aggregate - first 6 notes of aggregate 16

[• Musical Constituents -

Rhythm - long notes followed by brief shorter notes, then long note returns to end part

Articulation - legato contrasted with capped accent staccato and tremolo staccato in the Build-Up, legato harmonic to conclude

Dynamics - long notes swell to *sub fp decresc* then *fff decresc p* and concludes with a *f decresc*

Register - low

Contrasts - good example of contrasts in short amount of time]

## PART II

### Movement II

This movement features an **Antecedent** and **Consequent** opening that leads to a **Build-Up** to a **Climax**. The following **Response** is layered with three similar statements that **Sustain**, **Recur** and **Develop**. The final **Cadence** is a long single note.

### Bars 1 - 4



- Gestural Structure - **Antecedent** (including whimsical rising **Statement** and **Completion** followed by chordal **Suspension** and **Cadential** harmonic D-natural *f molto decresc* to conclude.
- Aggregate - last 7 notes of aggregate 16, first 8 notes of aggregate 17
- [• Musical Constituents -  
Tempo - slower, in three  
Dynamics - *mf cresc sfz f molto decresc*  
Rhythm - duple vs. triple swing  
Articulation and Timbre - slurred legato combined with slurred accents of staccato, middle suspension has capped accent chord followed by accented harmonic  
Register - mid- high]

## Bars 4 - 12

- Gestural Structure - **Consequent** gesture (including whimsical **Statement** of previous section transformed into an inverted **Fragment** that leads to a bold **Statement** that echoes bars 2 - 3, **Fragmented** by ('). A **Completion** fragment reflects an extended bar 3 and a **Suspension** triple stop with capped accent staccato, sec. is reminiscent of a similar structure in bar 4, here it suspends the gesture while, the following harmonic F-natural and G-natural create a **Cadence** for the entire period gesture.
- Aggregate - last 4 notes of aggregate 17, aggregate 18
- [• Musical Constituents -  
Rhythm - continues to mask the time signature with cross over of 3 and 2  
Articulation - tenuto or accent staccato slurred in statement, comma breaks the flow, slurred completion, dry triple stop  
Dynamics - loud swells through the middle of the statement and completion, completion is suspended with a *sfz* low D  
Register - mid - low  
Timbre - harmonics]

## Bars 12 - 15

- Gestural Structure - **Build-Up** Gesture incorporates the beginning of the **Climax** which is extended in the next gesture. This section is characterised by on and then off beat staccato accented rising quavers that increase in dynamic and rhythmic density to **Climax** on the beat with an *ff* dynamic.)
- Aggregate - 2nd - 8th notes of aggregate 19

[• Musical Constituents -

Dynamics - soft rising to very loud

Rhythm - quavers that gradually sound closer together, that is the rests between the notes get gradually shorter.

Register - mid - high]

## Bars 15 - 18

• Gestural Structure - **Climax** gesture (built from forward moving cells that create a **Build-Up Expectation** and **Climax**.)

• Aggregate - last 4 notes of aggregate 19, aggregate 20

[• Musical Constituents -

Aggregate - first complete aggregate thus far in this movt.

Rhythm - 2 vs. 3 compounded by 6/8 feel

Articulation - cross over between slurred legato and staccato with separate accents and staccato

Register - med- low

Dynamics - *fe cresc* through to the end of this gesture]

## Bars 18 - 26

• Gestural Structure - Following **Bridging** rests, is a **Response** Gesture (starts as a long high B-natural **Statement** which moves into a **Build-Up** of dynamics on F and high A that **Climaxes** a familiar **Climax** fragment from bar 18 here indicated as *ff*, marcato)

• Aggregate - 2nd - 6th notes of aggregate 21

[• Musical Constituents -

Rhythm - long held notes not heard since first movt.

Articulation - tenuto long notes contrasted by staccato accent short notes

Register - high - mid

Dynamics - softest part of the movt on one of the longest notes, swell and suddenly loudest of the movt, accentuated by marcato articulation]

## Bar 27

**Bridging** bar rest which echoes with the **Climax** of the previous bar, and prepares for the **Sustaining** in the next sequence

## Bars 28 - 33

- Musical Gesture - **Sustaining** Gesture reflective of gesture in bars 18 - 26 (comprising of a **Build-Up**, including initial **Statement** sul pont trem. on the longest note of the movt. that swells in dynamic, but is **Completed** *p*. The following **Response** quaver motion is **Fragmented** from the quaver **Statement** of bars 15 - 18, and this is followed by a **Bridging** rest)

- Aggregate - aggregate 8th, 9th and 10th notes of aggregate 21

[• Musical Constituents -

Articulation - sul pont tremalo contrast

Dynamic - *fp cresc f decres p f decres*

Register - mid

Rhythm - long held note bridged with a short repeated note that moves into quaver motion]

Aggregate 21 spans 20 and a half bars, Aggregate 22 spans 16 bars.

Here aggregates traverse greater lengths and reflect the protracted nature of the gestures they span.

## Bars 34 - 41

- Gestural Structure - **Sustaining Recurrence** (in which the first long note **Statement** is a reflection of the **Build-Up** in the previous gesture, the **Completion** of this **Statement** is of longer value. The following quaver **Response** and rest **Bridge** that moves into sul pont is a reflection of bars 32 - 33, this time on different beats of the bar.)

- Aggregate - last two notes of aggregate 21, first 6 notes of aggregate 22

[• Musical Constituents -

Rhythm - long notes contrasted with middle section of quaver motion

Dynamics - much softer than before

Articulation - flaut opening moves to sul pont and finally ordinary at Completion which is pizz.

Register - high]

## Bars 41 - 45

- Gestural Structure - **Sustaining** (trem sul pont **Statement** moves to pizz **Completion**)

- Aggregate - 7th - 11th notes of aggregate 22

[• Musical Constituents -

Articulation - trem sul pont to pizz, accents

Dynamics- *pp dim, mf dim*

Register - high - medium

Rhythm - static

## Bar 46

**Bridging** bar rest marks the end of the **Sustained** and **Developed Response** section and lets the music breathe before the final **Cadence** in the following bar .

## Bars 47 - 49

- Gestural Structure - **Cadence** point of the movement

- Aggregate - last note of aggregate 22, first note of aggregate 23

[• Musical Constituents -

Rhythm - long sustained note with square bracket pause.

Articulation - legato

Dynamic - attack then soft and swells

Register - low

Aggregate - 22 between bars 34 and 49 has no B-flat but 2 appearances of B-natural.

The next B-flat occurs as *ff poss* in bar 3 of III which is the loudest dynamic since I.]

## Movement III

This movement is a sequence of four **Statements** of Tempo 1 and an adjoining variant of a *piu mosso* **Build-Up**. **Bridging** rests separate each gestural structure.

bars 1 - 17 - Tempo 1 - with a gentle lilt

bars 18 - 19 - *piu mosso*

bars 19 - 21 - Tempo 1, *molto sost*,

bar 22 - *piu mosso e accel. poco a poco*

bars 23 - 30 - Tempo 1, *molto sost*, *cantabile*

bars 31 - 32 - Tempo *piu mosso*, *agitato*

bars 33 - 36 - Tempo 1, *cantabile*

bars 37 - 38 - Tempo *piu mosso*

## Bars 1 - 6

- Gestural Structure - **Statement** (opening fragment **Statement** is met by a three-note **Build-Up** to a harmonic *ff poss* accented **Climax** pivot point on the middle (7th) note of the aggregate which precedes a two-note **Response** that is followed by a three-note **Completion**. The **Climax** harmonic also functions as the **Climax** for the aggregate 22 in movement 2 which omits the B-flat)
- Aggregate - last 11 notes of aggregate 23
- [• Musical Constituents -  
Rhythm - long notes feature and emphasis on the duple blurs the 9/8  
Articulation - Legato punctuated by staccato, capped accent staccato marks the pivot of the arc structure  
Register - arcs from mid to high with a single staccato to mid low  
Dynamics - Hairpin Swells]

## Bars 6 - 9

- Gestural Structure - **Response** Gesture features two- and three-note **Statements** and their two-note **Responses** with a **Completion** *pp* C-natural.
- Aggregate - first 11 notes of aggregate 24
- [• Musical Constituents -  
Dynamics - each note has a specific dynamic, ranging from *pp* to *f decrescendo*  
Register - mid - low  
Articulation - staccato juxtaposed with tenuto  
Rests - even, however the rest in bar 9 begins rest palindrome that pivots with the three quaver rests at bar 11]

## Bars 10 - 17

- Gestural Structure - **Fragmentary Dissolution** featuring dynamic extremes, of **Fragmentary Statement** and **Response** gestures in which a rest palindrome started in bar 9 divides one note from the other two. This leads to a dynamic, legato contrasting **Climax** and **Clx Extension** at the beginning of aggregate 27 in bar 16 which completes this section of Tempo 1.
- Aggregate - last 2 notes of aggregate 24, aggregate 25, 26, first 3 notes of aggregate 27
- [• Musical Constituents -  
Dynamics - note specific  
Articulation - contrasts of legato and accents and staccato]

Register - extreme contrasts

Timbre - contrasts of harmonics, accents, *sffz*,

Aggregate - aggregate 25 doesn't have a F-natural, the next F-natural occurs in bar 14 as *ff. poss* A-natural is repeated first appearance is before the rest palindrome pivot as a *sffz*. This is similar to the treatment of the missing B-flat of aggregate 22 that features as a harmonic *ff* Climax in bar 3.

Motif - 2 Note Fragment - upward sigh, dynamics *mf p*, that is always accompanied by a single note fragment]

## Bars 18 - 19

- Gestural Structure - Defined by the preceding double bar, this is the first of a sequence of four **piu mosso Build-Up Responses** to four Tempo 1 **Statement Gestures**, here 3 groups of 3 notes appear are rhythmically grouped as a couplet of a single note and double stop separated by two quaver rests.

- Aggregate - last 9 notes of aggregate 27

[• Musical Constituents -

Rhythm - The beat is masked by displacement of accents and double stops.

Dynamics - *f*

Articulation - accents, separate bows, staccato on framing figures.]

## Bars 19 - 21

- Gestural Structure - **Statement** featuring three-note fragment **Statements** with two-note **Responses** leading to and off beat **Build-Up** to a triple stop **Clx**.

- Aggregate - 28

[• Musical Constituents -

Playing indications - Tempo 1 molto sostenuto moving to *piu mosso e accel. poco a poco* thus, dovetailing the tempo 1 plus *piu mosso* structural sequence set up for this movement.

Rhythm - combines off and on beat syncopations, while accents in bar 22 climax bar contribute to feeling of 2 vs. 3

Dynamics - loud

Articulation - sustained but tenuto accented or staccato or double stop

Register - low to mid-high

Timbre - coarse]

## Bar 22

- Gestural Structure - **Build-Up** with the highest density of Aggregates thus far, where each beat is divided into three but accented to feel the two. Gestural fragments of this bar have been heard previously
- Aggregate - 29
- [• Musical Constituents -  
Rhythm - 3 vs. 2 with no rests  
Articulation - capped accents,  
Timbre - double stops  
Register - contrasts]

## Bars 23 - 26

- Gestural Structure - a rest at the beginning of the bar creates a **Bridge** to the following **Statement** (including singing legato **Statement** that is similar to the initial **Statement** in bar 19, **Bridging** rests lead to a soft legato echoed **Response**)
- Aggregate - first 8 bars of aggregate 30
- [• Musical Constituents -  
Rhythm - longer notes to contrast before  
Timbre - legato  
Dynamics - first statement loud with a *diminuendo*, response soft with a *crescendo* to *mp*  
Articulation - sustained and unaccented or staccato  
Register - mid]

## Bars 26 - 30

- Gestural Structure - **Development** in which the singing sustained gesture presented in the previous bars is **Extended** and then **Dissolved**
- Aggregate - last 4 bars of aggregate 30, aggregate 31
- [• Musical Constituents -  
Dynamics - louder than the last Response but resolves to *p* at the end  
Rhythm - only one of the 4 bars feels the three in the bar, continues longer notes  
Articulation - legato, unaccented, with a few tenuto marks at the 4:3 bar  
Register - mid-low]

## Bars 31 - 32

- Gestural Structure - **Build-Up Response** including an agitato **Climax** (including the customary fragmentary three-note **Statements** in bar 31 which are familiar from the previous two *piu mosso* sections, and the **Climax** at the change of aggregates with the A-flat harmonic and following triple stop, rests at the end of the bar function as in the other transitions between Tempo 1 and *piu mosso* as a **Bridge**)

- Aggregate - 32, first 4 notes of aggregate 33 in Climax

[• Musical Constituents -

Articulation - return of accents and staccato, each note has either

Dynamics - extreme - in bridge dynamics are *mf* and *p*, while bar 32 is *f* and *sff poss*

Rhythm - third beats accentuated, while placement of notes on second beat are avoided, rests segregate fragmentary structures, address performance needs ie. to get to the harmonic hand position

Playing indications - *piu mosso agitato*]

## Bars 33 - 36

- Gestural Structure - **Arrival Unwind** (tempo 1 returns for the third time. Here the sense of **Arrival** and **Unwind** is created by long, legato singing notes with *mf* dynamics and no suspending rests. This gesture **Unwinds** with the longest (7) string of consecutive notes, falling in register. This is particularly emphasised by the preceding **Fragmentary Climax**.)

- Aggregate - 5th - 11th notes of aggregate 33

[• Musical Constituents -

Playing indications - cantabile

Articulation - Legato

Rhythm - familiar from the Extension in bars 28 - 30, crosses the 3 with the 2 gradually gets faster

Dynamic - sustained *mf*]

## Bars 37 - 38

- Gestural Structure - **Build-Up Response** (third *piu mosso* here the first two groups of three are off the beat, the last is on the beat, rests divide each group of three, slowing down the intensity, compare similar structure in b. 22)

- Aggregate - aggregate 34, including last note of aggregate 33

[• Musical Constituents -

Articulation - accents contrasted with staccato



Rhythm - off beats emphasised with articulation  
Timbre - double stops]

## Bars 38 - 40

- Gestural Structure - **Dissolution** to a harmonic tenuto **Completion** punctuated by a **Suspension** (‘). Eliding **Fragmentary Statements** and **Responses** that are related to the cells in aggregate 25, in 25 there is no F-natural but two A-naturals, in 35, both F-natural and A-natural are repeated. An exception, this *piu mosso* is completed without a **Bridging** rest. Here *rubato* is offered by the **Suspending** breath mark (‘) that creates a degree of repose not apparent before.)

- Aggregate - first ten notes of aggregate 35

[• Musical Constituents -

Dynamics - extremes

Articulation - capped accents slurs to staccato and tenuto harmonic

Timbre - coarse, legato and harmonic

Rhythm - off beat juxtaposed with on beat

Register - extremes]

## Bars 41 - 42

- Gestural Structure - falling two note legato **Cadence** with rest **Bridge** to next movement

- Aggregate - last two notes of aggregate 35, first two notes of aggregate 36 (elision of two notes)

[• Musical Constituents -

Rhythm - accentuates 2

Articulation - legato contrasted by completing capped staccato short note

Dynamic - inverted swell to a *fp*]

## Movement IV - EPILOGUE

This movement is built from an opening **Arrival** that **Builds-Up** to a **Response** that **Dissolves**. The **Coda** is a **Continuous Build-Up** of layering triplet and duple figures. This is extended to the **Completion** of the last line.

## Bars 43 - 44

- Gestural Structure - **Arrival** Statement (including a flourishing **Statement Extension** familiar from the opening of the work, and a **Dissolving** tremolo *sfz*)
- Aggregate - last 10 notes of aggregate 36, first 3 of aggregate 37 (elision of one note)
- [• Musical Constituents -  
Time Signature - 4/4  
Metronome marking - slower  
Rhythm - opens with double stop and then a return of semi quaver motion  
Timbre - tremolo is contrasted with fast notes and chord  
Dynamic - *ff.* -> *sfz*  
Articulation - legato and only two accents  
Register - low - mid]

## Bars 44 - 46

- Gestural Structure - **Build-Up** Dans l'ambience (starts with an **Expectation** *p* harmonic and moves to a *f* semiquaver **Build-Up**)
- Aggregate - last 9 notes of aggregate 37, first note of aggregate 38 (no elision)
- [• Musical Constituents -  
Rhythm - semi quaver, longer notes on off beats, mostly on the beat feel with occasional displacement  
Playing indications - Dans l'ambience and faster  
Articulation - legato accented slurred with interspersed staccato  
Register - high  
Dynamic - Expectation - *p*, Build-Up - *f*  
Timbre - harmonic long note contrasted with legato fast notes]

## Bars 46 - 50

- Gestural Structure - **Response** (Cantabile **Arrival Statement** melody gesture that winds down in register to a **Dissolution** at the elision of aggregates and a following chordal and tremolo **Expectation**.)
- Aggregate - aggregate 38, and first 7 notes of aggregate 39 (one note elision)
- [• Musical Constituents -  
Rhythm - longer notes followed by half a bar of quavers that transforms into longer notes to conclude Arrival, Dissolution has a familiar dotted rhythm while Expectation is slower.)  
Dynamics - Arrival and Dissolution is *f*, while Expectation is *sfz fp cresc*

Playing Indications - molto cantabile

Articulation - legato to begin, then coarse to conclude, increasing expectation

Register - high with low interjections at conclusion of Response]

## Coda

### Bars 51 - 62

- Gestural Structure - **Continuous Build-Up** (comprising of two voices, x) repeated triplet figure that has an accent of the first note and staccato second and third notes, and y) repeated, *sffz* accented semiquavers and punctuating rests. These two voices create an internal layering effect which contribute to the **Build-Up** structure.

- Pattern Created -

4 of x, rest, 3 of x, rest, 2 of x, rest, 1 of x, y

3 of x, rest, 1 of x, rest, 1 of x, y

2 of x, y [exception of 2 always following 1 of x, where elision of aggregate 40 and 41]

1 of x, rest, 1 of x, y

2 of x, rest, 1 of x, y

2 of x, rest, 1 of x, y

1 of x, rest, 1 of x, y

- Aggregate - last 6 notes of aggregate 39, aggregate 40, 41, first 6 notes of aggregate 42

- [• Musical Constituents -

Articulation - short notes, accents and *sffz*

Playing Indications - suddenly much faster

Dynamic - *p* --> loud]

### Bars 62 - 64

- Gestural Structure - **Build-Up Extension** where 18 notes rise in a *crescendo* pizzicato in a kind of a accel (such a formation hasn't been seen before.)

- Aggregate - last 6 notes of 42, 43

- [• Musical Constituents -

Articulation - pizz. staccato

Rhythm - even quaver motion that concludes with lengthening of time with crotchet triplets

Dynamics - *p crescendo*

Register - low to high

Pattern - unusual in that it is rising]

## **Bars 65 - 70**

- Gestural Structure - Tempo change to much slower, introduces the **Completion**, that includes a rest **Expectation**, a bold **Statement** (including chordal **Statement** and tremolo **Response** that are both built from familiar rhythmic cells.) Change in tempo and playing indications and timbre with harmonics suggest a **Completion** that **Dissolves** in bars 66 - 68 which is followed by a **Cadence** on the **Sustained** paused last note.

- Aggregate - 44

[• Musical Constituents -

Timbre - rapid changes from chordal, tremalo, short accented, pizz, pont harmonic, harmonic arco, and legato.

Playing Indications - much slower to even slower

Dynamics - very loud to very soft to medium to soft swell at the end

Register - high to low

Articulation - accent and staccato contrasted with legato

Rhythm - familiar small fast and slow cells]

### **APPENDIX III - THE 44 TWELVE-NOTE AGGREGATES THAT ARE THE PITCH MATERIAL OF KEITH HUMBLE'S *A LITTLE SONATA IN TWO PARTS***

This Appendix illustrates the 44 twelve-note aggregates that form the pitch material of Keith Humble's *A Little Sonata in Two Parts*.

Register has been retained to show Humble's composition of shape and contour.

Chords are consistently ordered in terms of register from low to high.

Recurring tones have not been displayed. The first appearance of such notes in the score have determined their order in the aggregate shown. The one exception is aggregate 2 in which C-natural appears twice. The first time is in bars 6 - 7 for the length of a crotchet and the second time as the cadence note in bars 10 - 12 for the length of six crotchets. This interpretation considers the longer cadential C-natural to be of greater structural importance than the passing note C of bars 6 - 7. Therefore, the aggregate in the Appendix shows C-natural as the final note in the order. Interestingly, the C-natural in the subsequent aggregate is only a semiquaver long. Thus, it is possible that the long C-natural in bars 10 - 12 is the first note of aggregate 3. However, the gestural shape and position of this note in the gestural structure supports the interpretation that the long C-natural is part of aggregate 2.

There are two incomplete aggregates. These are aggregates 22 and 25. Aggregate 22 has no B-flat but two B-naturals. The next B-flat occurs as the seventh note in aggregate 23 with contrasting dynamic, timbre and articulation. In aggregate 25, there is no F-natural, however there are two appearances of A-natural. The next F-natural appears in aggregate 26 again with contrasting dynamic, timbre and articulation.

1

2

3

4

5

6

7

8

9

10

11

12

23

24

25

26

27

28

29

30

31

32

33

The musical score consists of ten staves, each representing a measure from 23 to 33. Each staff contains two staves (bass and treble) joined by a brace. The notation includes various musical symbols:
 

- Measure 23:** Bass staff has a whole note G2, a half note A2, and a whole note B1. Treble staff has a whole note C3, a half note D3, and a whole note E3.
- Measure 24:** Bass staff has a whole note F2, a half note G2, and a whole note A2. Treble staff has a whole note B2, a half note C3, and a whole note D3.
- Measure 25:** Bass staff has a whole note E2, a half note F2, and a whole note G2. Treble staff has a whole note A2, a half note B2, and a whole note C3.
- Measure 26:** Bass staff has a whole note D2, a half note E2, and a whole note F2. Treble staff has a whole note G2, a half note A2, and a whole note B2.
- Measure 27:** Bass staff has a whole note C2, a half note D2, and a whole note E2. Treble staff has a whole note F2, a half note G2, and a whole note A2.
- Measure 28:** Bass staff has a whole note B1, a half note C2, and a whole note D2. Treble staff has a whole note E2, a half note F2, and a whole note G2.
- Measure 29:** Bass staff has a whole note A1, a half note B1, and a whole note C2. Treble staff has a whole note D2, a half note E2, and a whole note F2.
- Measure 30:** Bass staff has a whole note G1, a half note A1, and a whole note B1. Treble staff has a whole note C2, a half note D2, and a whole note E2.
- Measure 31:** Bass staff has a whole note F1, a half note G1, and a whole note A1. Treble staff has a whole note B1, a half note C2, and a whole note D2.
- Measure 32:** Bass staff has a whole note E1, a half note F1, and a whole note G1. Treble staff has a whole note A1, a half note B1, and a whole note C2.
- Measure 33:** Bass staff has a whole note D1, a half note E1, and a whole note F1. Treble staff has a whole note G1, a half note A1, and a whole note B1.



34

35

36

37

38

39

40

41

42

43

44

The musical score consists of ten systems, each with a measure number on the left. Each system contains two staves: a bass staff (bottom) and a treble staff (top). The notation includes various musical symbols such as notes (quarter, eighth, and sixteenth), rests, and accidentals (sharps, flats, and naturals). The key signature appears to be one flat (B-flat). The time signature is not explicitly shown but is likely 4/4 based on the note values. The score shows a progression of chords and melodic lines across the measures.

## **APPENDIX IV - COMPOSER'S SCORE**

Appendix IV is a copy of the autographed composer's score.

Refer to the score marked  
**Appendix IV - Composer's Score**  
in the inside pocket of this dissertation.

**Figure 7.2.1 - Keith Humble's *A Little Sonata in Two Parts*  
movt. 1, bars 42 - 88**

Clx S S R S R

42 *ff* 43 *p* 44 *f* 45 *p* 46 *f* 47

S R x C

48 *f* 49 *mp* 50 *p* 51 *mf* 52 *p* 53 *f* 54 *sfz* *p* 55 *fp*

Susp Suddenly much slower and in a deliberate manner. *poco* *breve* *sul pont.* *Ext*

(sul pont.) S S

53 *molto* *ppp* 54 *f* 55 *mp* 56 *p* 57 *mf* 58 *f* 59 *mp* 60 *p*

Ant Tempo  $\text{♩} = 120$  S R S

59 *mp* 60 *p* 61 *mf* 62 *f* 63 *mp* 64 *p*

R Clx Br Con

61 *ff* 62 *mp* 63 *f sub.* 64 *mf*

R S R C

64 *f* 65 *mp* 66 *p* 67 *f* 68 *sfz* 69 *sfz*

Br S

70 *p* 71 *molto* 72 *ff* 73 *Ext* 74 *A* 75 *S*

Clx S

75 *ff* 76 *molto rit. allubato* 77 *Susp* 78 *Susp* 79 *Susp* 80 *much slower*

C S R

81 *poco* 82 *sub fp* 83 *f* 84 *ff* 85 *p* 86 *suddenly faster* 87 *Susp* 88 *Susp. Ext.* 89 *C* 90 *f*